



SONGS

FOR THE YEAR

PART I.

Autumn and Winter

For High Schools, Normal Schools
and Classes



SCOTT, FORESMAN AND COMPANY, PUBLISHERS
378-388 WABASH AVENUE, CHICAGO

No. 16

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SONGS FOR THE YEAR

IN TWO PARTS

PART I—AUTUMN AND WINTER

FOR HIGH SCHOOLS, NORMAL SCHOOLS AND CLASSES

CONTAINING SONGS FOR
HARVEST TIME, AUTUMN, THANKSGIVING, CHRISTMAS, NEW YEAR'S,
DEVOTIONAL AND PATRIOTIC SONGS, AND A FEW OF
THE BEST GLEES AND CHORUSES

SPECIAL PROVISION FOR BASS VOICES

Price, 15 cents

SCOTT, FORSMAN AND COMPANY, PUBLISHERS
378-388 WABASH AVENUE, CHICAGO

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SONGS FOR THE YEAR.

Part I.

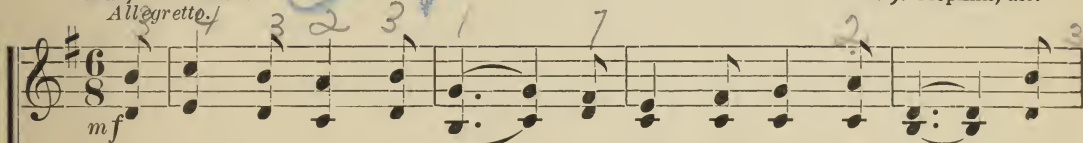
AUTUMN AND WINTER.

Above the Clear Blue Sky.

Mary Bourdillon.

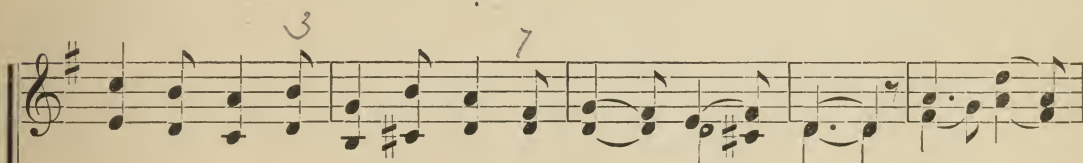
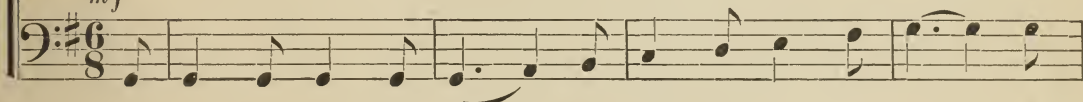
Allergretto.

E. J. Hopkins, arr.

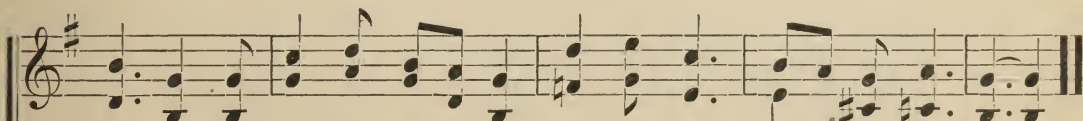
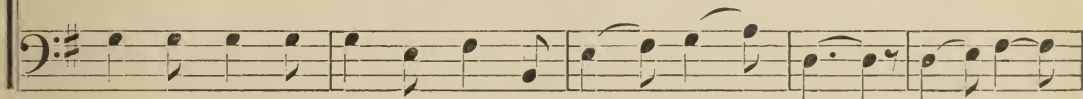


1. A - bove the clear blue sky, In heav - en's bright a - bode, The
 2. But God from tongues of men On earth re - ceiv - eth praise, And
 3. O bless - ed Lord, Thy truth To all Thy flock im - part, And

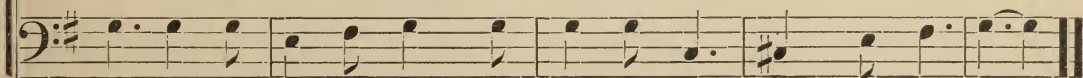
mf



an - gel hosts on high Sing prais - es to their God; Al - le -
 we our cheer - ful songs In sweet ac - cord will raise; Al - le -
 teach us in our youth To know Thee as Thou art; Al - le -



lu - ia! They love to sing to God, their King; Al - le - lu - ia!
 lu - ia! We too will sing to God, our King; Al - le - lu - ia!
 lu - ia! Then shall we sing to God, our King; Al - le - lu - ia!

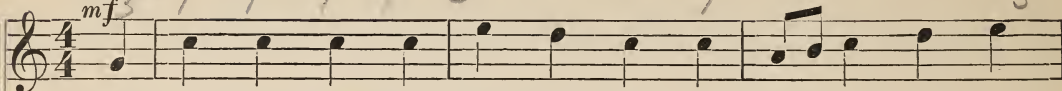


The Autumn Strews on Every Plain.

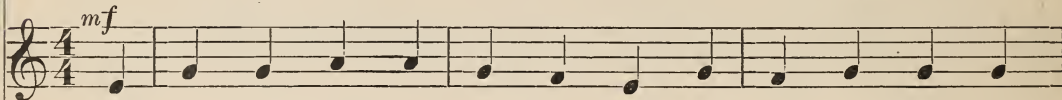
Mrs. Hemans.

HARVEST HYMN.

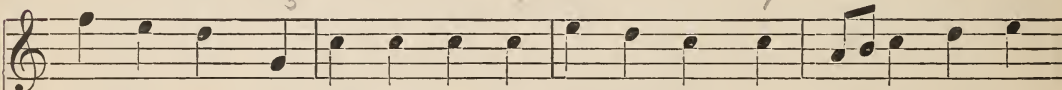
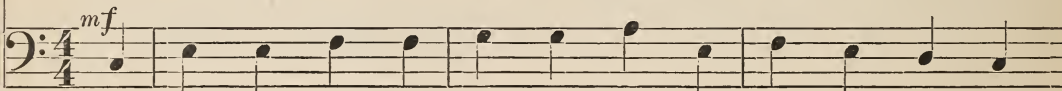
Arr. from Elizabeth Stirling.

*Moderato.**mf*

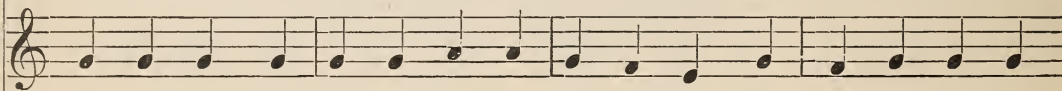
1. Now Au - tumn strews on ev - 'ry plain His mel - low fruit and
 2. The in - fant corn in ver - nal hours He nur - tured with his
 3. The val - leys ech - o to the strains Of bloom - ing maids and



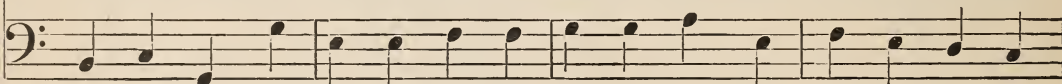
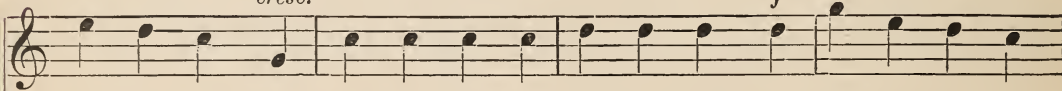
1. Now Au - tumn strews on ev - 'ry plain His mel - low fruit and
 2. The in - fant corn in ver - nal hours He nur - tured with his
 3. The val - leys ech - o to the strains Of bloom - ing maids and



fer - tile grain, And laugh - ing Plen - ty, crown'd with sheaves, With pur - ple grapes and
 gen - tle show'rs, And bade the sum - mer clouds dif - fuse Their balm - y store of
 vil - lage swains; To Him they tune the lay sin - cere, Whose boun - ty crowns the



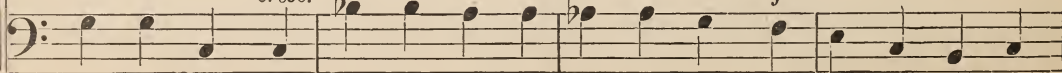
fer - tile grain, And laugh - ing Plen - ty, crown'd with sheaves, With pur - ple grapes and
 gen - tle show'rs, And bade the sum - mer clouds dif - fuse Their balm - y store of
 vil - lage swains; To Him they tune the lay sin - cere, Whose boun - ty crowns the

*cresc.**f*

spreading leaves, In rich pro - fu - sion pours a - round Her flow - ing tress - es
 gen - ial dew. He mark'd the ten - der stem a - rise Till rip - ened by the
 smil - ing year; The sounds from ev - 'ry wood - land borne, The sigh - ing winds that

*cresc.**f*

spreading leaves, In rich pro - fu - sion pours a - round Her flow - ing tress - es
 gen - ial dew. He mark'd the ten - der stem a - rise Till rip - ened by the
 smil - ing year; The sounds from ev - 'ry wood - land borne, The sigh - ing winds that

*cresc.**f*

The Autumn Strews on Every Plain.

7

p *>* *>*

on the ground. Oh! mark the great and lib - 'ral hand That
 glow - ing skies; And now ma - tured, His work be - hold, The
 bend the corn, The yel - low fields—A - round pro - claim His

p *>* *>*

on the ground. Oh! mark,.....
 glow - ing skies; And now,.....
 bend the corn, The fields,.....

p

f *>* *f*

scat - ters bless - ings o'er the land, And to the God of
 cheer - ing har - vest waves in gold; To na - ture's God with
 might - y, ev - er - last - ing name. To na - ture's God u -

f

..... And to the God of
 To na - ture's God with
 To na - ture's God u -

f

cresc. *f*

na - ture raise The grate - ful song, the hymn of praise.
 joy we raise The grate - ful song, the hymn of praise.
 nit - ed raise The grate - ful song, the hymn of praise.

cresc. *f*

na - ture raise The grate - ful song,..... the hymn of praise.
 joy we raise The grate - ful song,..... the hymn of praise.
 nit - ed raise The grate - ful song,..... the hymn of praise.

cresc. *f*

Frank Dempster Sherman.

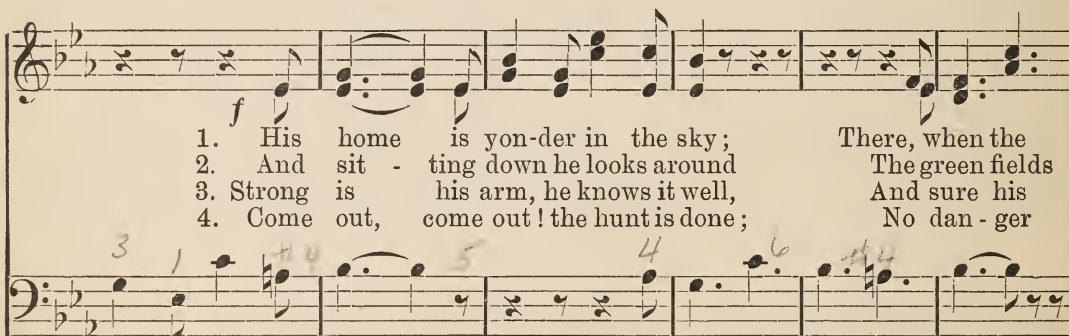
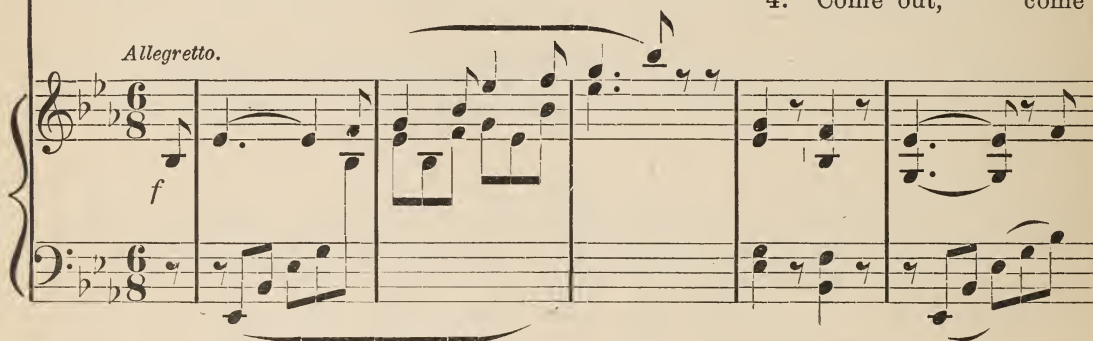
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Allegretto.

Old Melody. Arr.

*Melody in the Bass.*

1. His home is
 2. And sit - ting
 3. Strong is his
 4. Come out, come

Allegretto.

1. His home is yon-der in the sky; There, when the
 2. And sit - ting down he looks around The green fields
 3. Strong is his arm, he knows it well, And sure his
 4. Come out, come out! the hunt is done; No dan - ger

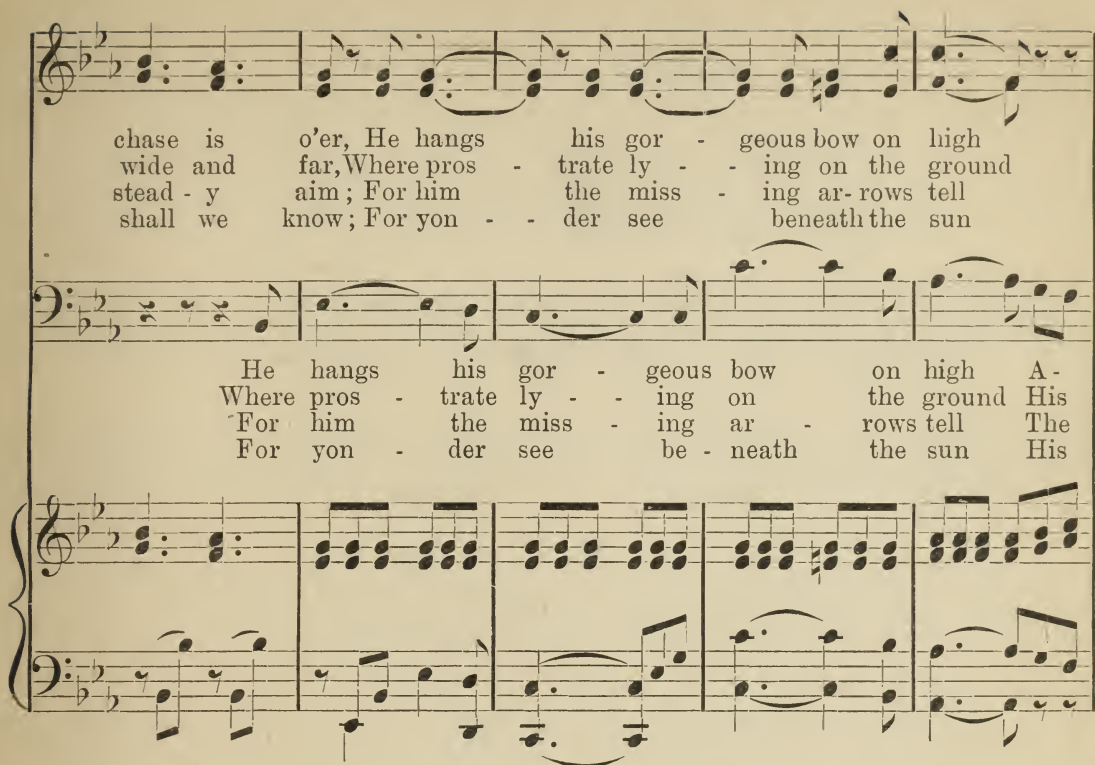
yon-der in the sky;
 down he looks a - round
 arm, he knows it well,
 out! the hunt is done;

There, when the chase is o'er,
 The green fields wide and far,
 And sure his stead - y aim;
 No dan - gér shall we know;



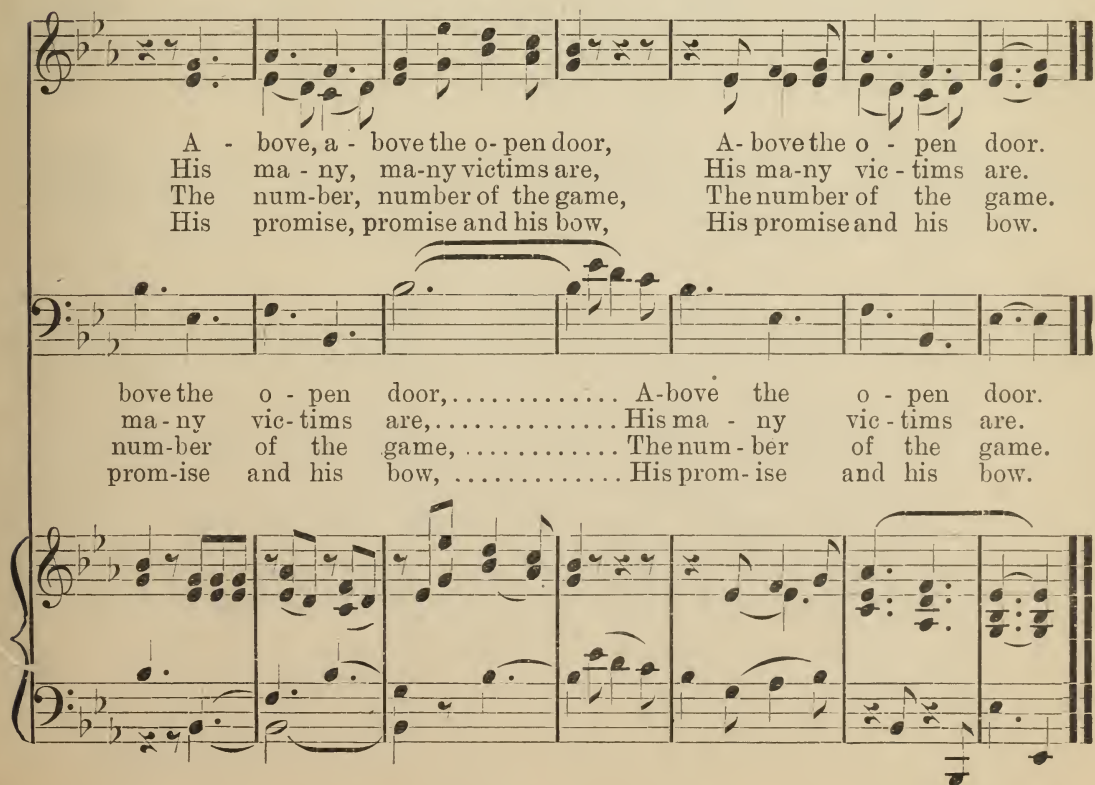
The Archer.

9



chase is o'er, He hangs his gor - geous bow on high
 wide and far, Where pros - trate ly - - ing on the ground
 stead - y aim; For him the miss - ing ar - rows tell
 shall we know; For yon - - der see beneath the sun

He hangs his gor - geous bow on high A -
 Where pros - trate ly - - ing on the ground His
 For him the miss - ing ar - rows tell The
 For yon - der see be - neath the sun His



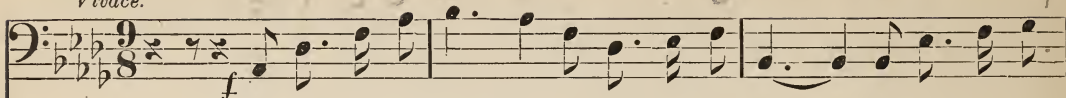
A - bove, a - bove the o - pen door, A - bove the o - pen door.
 His ma - ny, ma - ny vic - tims are, His ma - ny vic - tims are.
 The num - ber, number of the game, The num - ber of the game.
 His promise, promise and his bow, His prom - ise and his bow.

bove the o - pen door, A - bove the o - pen door.
 ma - ny vic - tims are, His ma - ny vic - tims are.
 num - ber of the game, The num - ber of the game.
 prom - ise and his bow, His prom - ise and his bow.

My Heart's in the Highlands.

Burns.

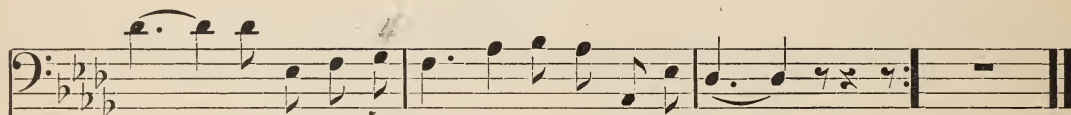
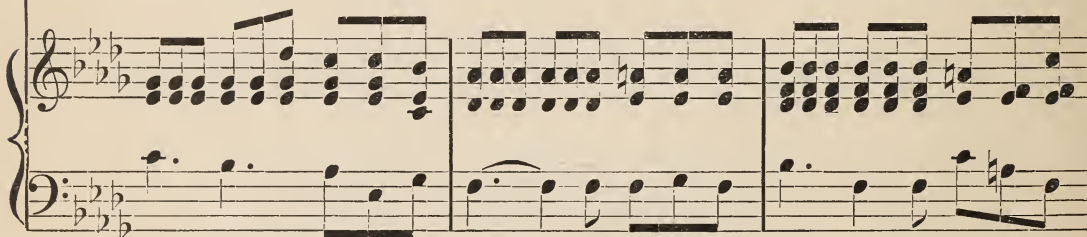
J. M. Courtney.

Vivace.

1. My heart's in the Highlands, my heart is not here ; My heart's in the
2. Farewell to the Highlands, farewell to the North, The birthplace of
3. Farewell to the mountains, high-covered with snow ; Farewell to the
4. My heart's in the Highlands, my heart is not here ; My heart's in the

Vivace.

High-lands a-chasing the deer, A-chasing the wild deer and foll'wing the
 val - or, the country of worth ; Wher-ev-er I wan - der, wher-ev-er I
 straths and green valleys be - low ; Farewell to the for - ests and wild-hanging
 High-lands a-chasing the deer, A-chasing the wild deer and foll'wing the



roe ; My heart's in the Highlands, wherever I go.
 rove, The hills of the Highlands for-ev-er I love.
 woods ; Farewell to the torrents and loud-pouring floods.
 roe ; My heart's in the Highlands, wherever I go.



Santa Lucia.

11

Translated from the Italian.

Neapolitan Boat Song.

Moderato.

mf

1. Moon-light, so sweet and pale, From heav-en fall-ing; Wavelets that mur-mur low,
 2. Soft winds that come and go, Cool-ness are bringing, Bear-ing on gen-tle wings,
 3. O joy! to lie at rest, Drift-ing and dreaming On o-cean's peace-ful breast,

Moderato.

mf

To us are call-ing. White is the sum-mer night; Sum-mer sea,
 Ech-oes of sing-ing. Waits the light boat for thee, Float o'er the
 'Neath moon-light gleam-ing! Bride of the sum-mer sea, Na-ples, thy

f sil-ver bright. San-ta Lu-ci-a! San-ta Lu-ci-a!
 waves with me. San-ta Lu-ci-a! San-ta Lu-ci-a!
 child to be! San-ta Lu-ci-a! San-ta Lu-ci-a!

rall.

A Lament for the Summer.

Adelaide A. Proctor.

W. W. Gilchrist.

Lento.

Dance of the Fairies

Andante

p

Handwritten musical score for the piano part of 'Dance of the Fairies'. The score is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante' and the dynamics are marked 'p' (piano). The music consists of a series of chords and single notes, some with slurs and ties, suggesting a delicate and flowing melody.

1. Oh, moan, ye au - tumn winds; Sum - mer has fled; The
2. Oh! mourn, ye au - tumn winds, La - ment and mourn; How

The first system of the musical score is written on a single five-line staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 3/4. The music starts with a piano (*p*) dynamic marking. The first measure contains a half note G4 and a quarter note F4. The second measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The third measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The fourth measure contains a quarter note F3, a quarter note E3, and a quarter note D3. The fifth measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The sixth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The seventh measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The eighth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The ninth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The tenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The system ends with a double bar line.

Optional Bass.—The song is complete without it.

[illegible]

p
1. Oh! moan.
2. Oh! mourn.

The
The

[illegible]

flow'rs have closed their ten - der leaves and die; The
ma - ny half blown buds must close and die! Hopes

A single line of musical notation for the bass part. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of the following notes: a half note B-flat, a half note D-flat, a quarter note F, a quarter note G, a quarter note A, a quarter note B-flat, a half note C, and a half note B-flat. The final note is a half note B-flat.

flow'rs have clos'd their ten - der leaves; The
half blown buds must close and die: Hopes

The first system of the musical score for 'The Song of the Lark' is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The system concludes with a double bar line.

lil - y's gra - cious head all low must lie, Be - cause the gen - tle sum - mer
with the sum - mer born, all fad - ed lie, And leave us des - o - late, and

[illegible]

lil - - ies low must lie, for sum - mer is
with the sum-mer born, all fad - ed

A Lament for the Summer.

13

mf *pp*

now is dead. Oh! moan, Oh! moan, Oh! moan, Oh! moan, Oh!
 earth for - lorn. Oh! mourn, Oh! mourn, Oh! mourn, Oh! mourn, Oh!

mf *pp*

dead..... Oh! moan, Oh! moan,
 now..... Oh! mourn, Oh! mourn,

moan, ye au - tumn winds, Oh! moan, Oh! moan, Oh! moan.
 mourn, ye au - tumn winds, Oh! mourn, Oh! mourn, Oh! mourn.

sum - mer.... has fled,
 la - ment.... and mourn,

pp

moan, moan, moan, moan, moan, moan.
 mourn, mourn, mourn, mourn, mourn, mourn.

Hamburg.

Isaac Watts.
Andante.

Arr. by Lowell Mason.

mf

1. Kingdoms and thrones to God be - long; Crown Him, ye na - tions, in your song;
 2. He shakes the heav'ns with loud a - larms; How ter - ri - ble is God in arms!
 3. Pro-claim Him King, pro-nounce Him blest; He's your de-fense, your joy, your rest;

mf

His wondrous names and powers re - hearse; His hon - ors shall en - rich your verse.
 In Is - rael are His mer - cies known, Is - rael is His pe - cul - iar throne.
 When ter - rors rise and na - tions faint God is the strength of ev - 'ry saint.

Thoughts in Autumn.

From the German of Jacobi.
Allegretto.

dolce 3

W. W. Gilchrist.

BC III 4/23

1. Tell me where the vio - lets hide,
2. Say,..... hast thou the ros - es seen

Allegretto.

p

poco rall. a tempo

Once so bright - ly flam - ing, Her - ald - ing the queen - ly pride
Which we cull'd at morn - ing, Rur - al swain and vil - lage queen

poco rall. a tempo

poco rall. a tempo

Of the rose ad - van - cing.
With their charms a - dorn - ing?

mf
Gen - tle youth, the
Gen - tle maid, the

poco rall. mf a tempo

dim.

Spring is fled, And the vi - o - lets are dead.....
Sum - mer's fled, And the ros - es, too, are dead.....

dim.

1. Out of the sky they come, Wander - ing down the
2. Dress'd in a flee - cy gown Out of the snow - flakes

p 1. Out of the sky they come,
2. Dress'd in a flee - cy gown

air, spun, Some to the roofs and some.....
Wear - ing a gold - en crown,.....

Wan - der - ing down the air,
Out of the snow - flakes spun,

Some to the roofs and
Wear - ing a gold - en

Whit - en the branch - es bare, Some in the emp - ty
O - ver her head the sun. Out of the sky a -

some.....
crown,.....

Whit - en the branch - es' bare,
O - ver her head the sun.

nest,..... gain..... Some on the ground be - low,
Ghosts of the flow'rs that died,

Some in the emp - ty nest,.....
Out of the sky a - gain.....

Some on the ground be -
Ghosts of the flow'rs that

Until the world is dress'd All in a gown of snow.
Vis - it the earth, and then Under the white drifts hide.

low, Un - til the world is dress'd
died, Vis - it the earth, and then

All in a gown of snow.
Un - der the white drifts hide.

Mignonette.

Oxenford.

Andantino mosso.

Ciro Pinsuti.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-7. The score is in 2/4 time, key of D major. The upper staff is for the right hand and the lower staff is for the left hand. The tempo is marked "Allegretto" and the dynamics are "p" (piano) and "f" (forte). The score includes various musical notations such as notes, rests, and slurs.

1. No flow'r of state-ly mien in you is seen, Mi-gnon-
 2. No col-ors bright and gay do you es-say, Mi-gnon-
 3. Of all the flow'rs that grow on high or low, Mi-gnon-

dim. *p* *p*

ette; And yet we love you well As all will tell, Mi-gnon-ette. With-in your ti-ny
 ette; No gaud-y rainbow hues Your flow'rets choose, Mi-gnon-ette. With-in a plume of
 ette, To you should go the prize For your sweet eyes, Mi-gnon-ette. Ah! did it rest with

Mignonette.

17

eyes, With - in your ti - ny eyes A wealth of sweet-ness lies, of sweetness
green, With - in a plume of green A speck of gold is seen, of gold is
me, Ah! did it rest with me, The palm your own should be, your own should

lies, With - in your ti - ny eyes A wealth of sweet-ness lies That
seen, With - in a plume of green A speck of gold is seen, A
be, Ah! did it rest with me, The palm your own should be, No

With - in your ti - ny eyes,
With - in a plume of green,
Ah! did it rest with me,

ri - val - ry de - flies, Mignonette, Mignonette, Mignonette.
ro - sy tinge be - tween, ... Mignonette, Mignonette, Mignonette.
fair - er flow'r I see, Mignonette, Mignonette, Mi-gnon - - ette.

rall. *f* *p rall.* *a tempo* *last time.*

rall. *f* *p rall.* *a tempo* *sf*

Old Winter.

Bk II

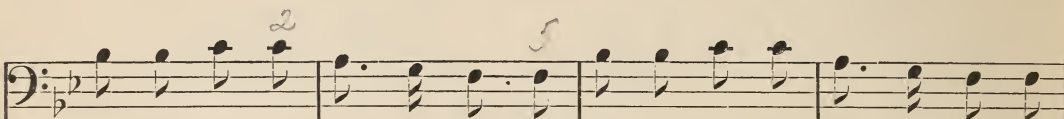
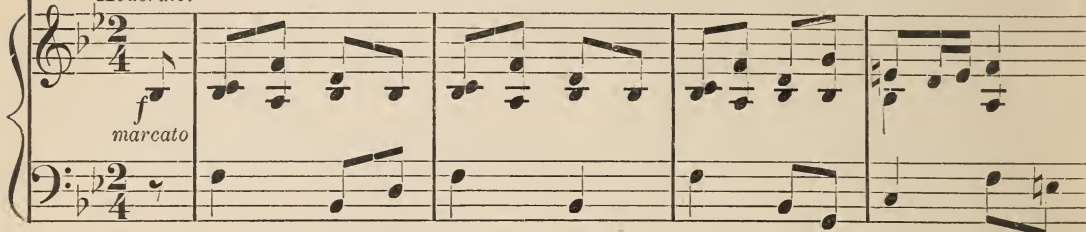
FOR BASS VOICES.

Frederick Manley.

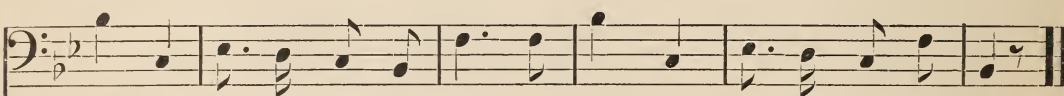
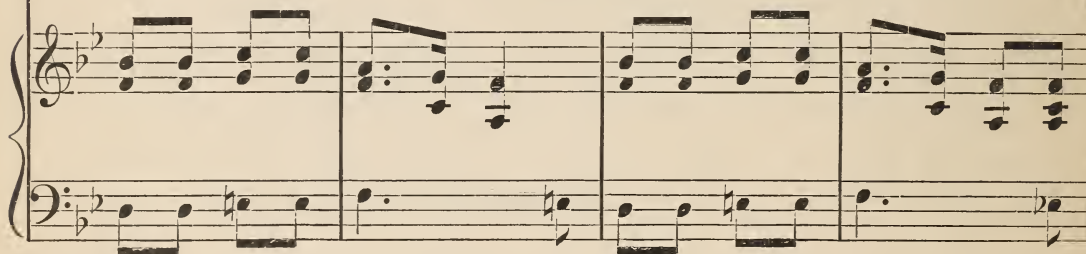
Eleanor Smith.

Moderato.

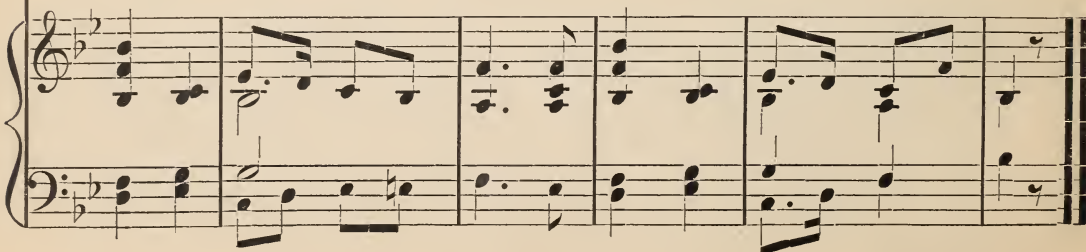
1. Old Win - ter is a rob - ber bold; He leads a band both fierce and cold; He
 2. He comes with spears of smit - ing hail; He rides the tem - pest, clad in mail Of
 3. But when his sis - ter Spring ap - pears With sunshine smiles and sil - ver tears, He

Moderato.

comes with frost - y, blust - ring hordes, With pier - cing winds and chill - ing gales, To
 flash - ing ice, with plumes of snow; And o'er the earth his bands pre - vail; The
 leads his ruf - fian crew a - way; Then seeds re - joice in buds; the whir Of



plun - der all the fields and vales, And strike the woods with keen - edg'd swords.
 leaves and flow - ers, cold and pale, Wher - e'er he rides are strick - en low.
 ma - ny wings stirs all the air, And babes and lambs come out to play.



A Hunting Song.

19

Sir Walter Scott-

C. T. Bretzner.

Allegro! *mf*

1. Wa - ken, lords and la - dies gay, On the moun - tain dawns the day,
2. Wa - ken, lords and la - dies gay, The mist has left the moun-tains gray,
3. Loud-er, loud - er chant the lay, "Wa - ken, lords and la - dies gay,"

cresc. *f*

All the jol - ly chase is here With hawk and horse and hunt - ing spear;
Spring-lets in the dawn are steam-ing, Dia-monds on the brake are gleam-ing,
Tell them, youth and mirth and glee, Run a course as well as we.

mf *cresc.*

Hounds are in the cou - ples yell - ing, Hawks are whist-ling, horns are knell - ing,
For - est - ers have bu - sy been To track the buck in thick - et green.
Time, stern huntsman, who can balk, Staunch as hound, and fleet as hawk?

f *cresc.*

Mer - ri - ly min - gle, min - gle they. Wa - ken, lords and la - dies gay.
Now we come to chant our lay, "Wa - ken, lords and la - dies gay."
Think of this, and rise with day, Gen - tle lords and la - dies gay.

Birds of Passage.

Hoffman von Fallersleben.

(BASS UNISON SONG.)

Graben-Hoffmann.

Lento. dolce

p

1. Oh! field and wood were pass-ing fair; To - day, a - las! the world is bare, The
 2. No care we know, but joy and ease; Our roof, the tent-ing for-est trees; We
 3. But now our homes are roof-less quite, The sum-mer yields to win-ter's night, And

Lento.

p dolce

sum-mer's gone from hill and plain, And aft - er glad-ness fol-lows pain, And
sang a - way the hap - py spring, The wood-land loved to hear us sing, The
we, poor, joy - less pil - grim band, Must seek a home in stran-ger land, Must

The musical score is for a song titled "The Wood-Land". It features a vocal melody and a piano accompaniment. The vocal part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "aft-er gladness fol-lows pain. wood-land loved to hear us sing. seek a home in stranger land." The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat. The tempo markings "rall." and "a tempo" are present. The score includes various musical notations such as notes, rests, and triplets.

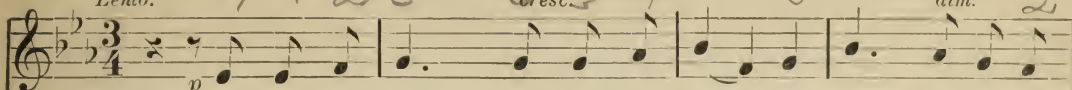
Each Fearful Storm.

21

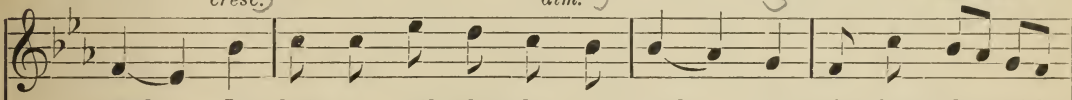
Alice Cary.
Lento.

Stainer.
dim.

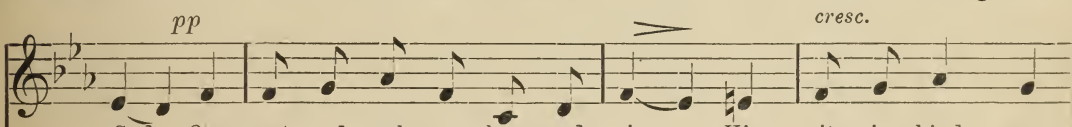
1 1 2 3 cresc. 3 4 3



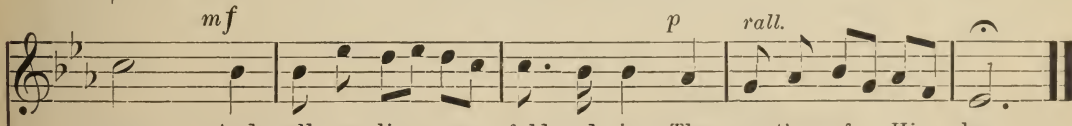
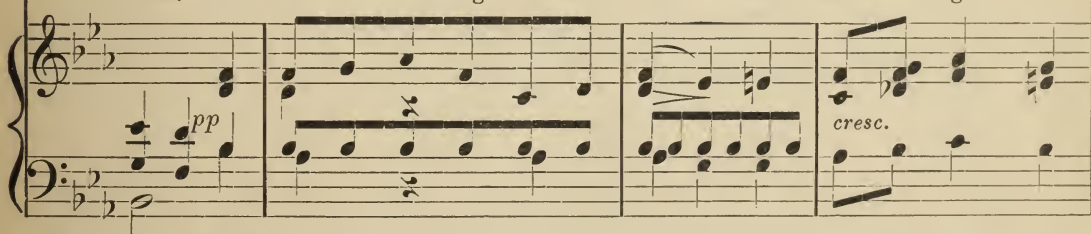
1. Each fear - ful storm that o'er us rolls, Each path of per - il
2. The grass - y land, the flow - ring trees, The wa - ters wild and



trod, Is but a path where-by our souls Ac - quaint them - selves with
dim, These are the cloud of wit - nes - ses That tes - ti - fy of



God. Our want and weak - ness, shame and sin His pit - ying kind - ness
Him. His sun is shin - ing sure and fast O'er all our nights of



prove, And all our lives are fold - ed in The myst'ry of His love.
dread; Our darkness by His light at last Shall be in - ter - pret - ed.



A Norse Lullaby.

Eugene Field.

By permission of Charles Scribner's Sons.

Andante.

W. W. Gilchrist.

Melody in Bass. *f* The sky is dark, The hills are white,

f The sky is dark and the hills are white As the

The storm-king speeds from the North to - night, And this the song that the

storm - king speeds from the North to - night, And this is the song that the

storm - king sings As o - ver the world his cloak he swings:

storm - king sings As o - ver the world his cloak he swings:

p "Sleep, Sleep, sleep, sleep, sleep, sleep,

p "Sleep, sleep, sleep, lit - tle one, sleep," He rus - tles his wings and

dim. e rall. sleep, lit - tle one, lit - tle one, lit - tle one, sleep."

dim. e rall. gruff - ly sings: "Sleep, sleep, lit - tle one, sleep."

A Norse Lullaby.

23

Andante.

The sky is dark and the hills are white As the

f

The sky is dark, the hills are white,

f

storm-king speeds from the North to-night, And this is the song that the

The storm-king speeds to - night, And this the song

storm - king sings As o - ver the world his cloak he flings:

he sings As o - ver the world his cloak he flings:

"Sleep, sleep, sleep, lit - tle one, sleep," He rus - tles his wings and

p

"Sleep, sleep, sleep, sleep, sleep, sleep, sleep,

p

gruff-ly sings: "Sleep, sleep, lit - tle one, sleep."

dim. e rall.

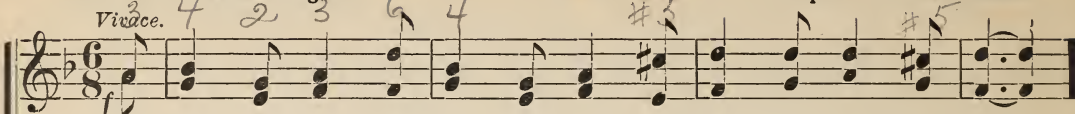
sleep, sleep, lit - tle one, lit - tle one sleep, sleep, sleep."

dim. e rall.

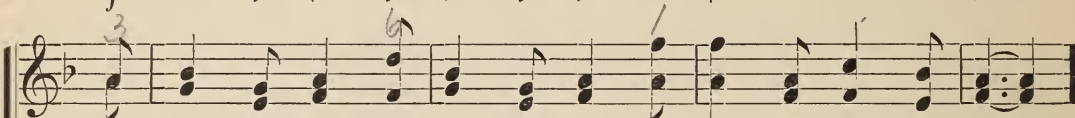
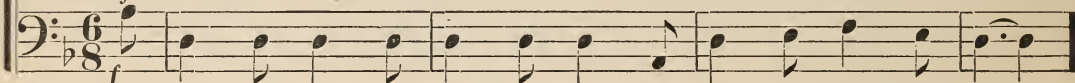
The Wild Huntsman.

From an old German Legend.

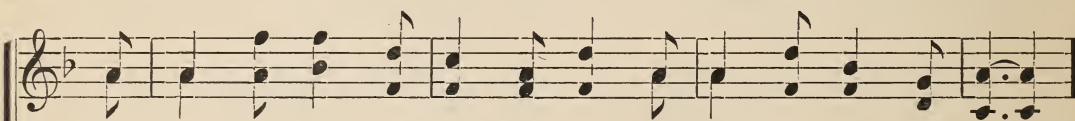
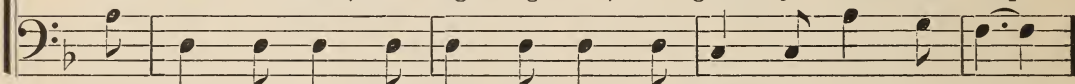
Adapted from the German.

Vivace.

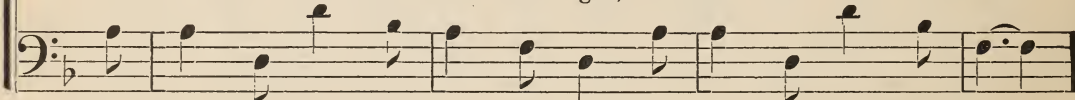
1. Thro' many a bleak and haun - ted wood, O'er moor and val - ley deep,
 2. The ant - lered stag in wild af - fright O'er splin - tered chasm doth leap;
 2. Not oft a mor - tal eye hath seen Our swift train for - ward sweep

Melody in the Bass.

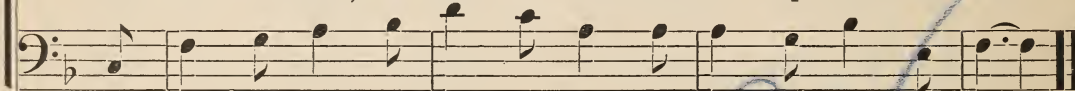
- While hol - lo ho! the hunts-men cry, My spec - tral train doth sweep;
 The no - ble prey we fol - low fast O'er vale and crag - gy steep;
 O'er blast - ed heath, o'er rag - ing flood, Thro' gloom - y for - est deep.



- Now hol - lo ho! the hunts-men cry, The wood-horn an - swers mild,
 Thro' mid - night mirk or mid - night gray, In tem - pest, sleet and rain,
 Ah! woe be - tide that luck - less wight; His mor - tal race is run!



- And horse and hound and ri - der bold Dash on with tu - mult wild.
 When hol - lo ho! the hunts-men cry, Till day - light comes a - gain.
 Who views our chase, he nev - er - more Shall look up - on the sun.



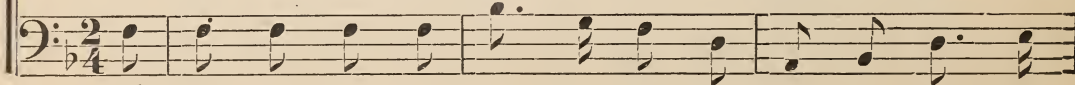
Corn Song.

J. G. Whittier.

Bernhard Klein.

Allegretto.*mf*

1. Heap high the far - mer's win - ter hoard, Heap high the gold - en
 2. Thro' vales of grass and meads of flow'rs Our ploughs their fur - rows
 3. All thro' the long, bright days of June Its leaves grew green and

*mf*

Corn Song.

25

3

corn. No rich - er gift has au - tumn poured From out her lav - ish
made While on the hills the sun and show'rs Of change - ful A - pril
fair, And waved in hot mid - sum - mer's noon Its soft and yel - low

horn. So let the good old crop a - dorn The hills our fa - thers
played. We dropp'd the seed o'er hill and plain Be - neath the sun of
hair. And now with au - tumn's moon - lit eves Its har - vest time has

Still let us for His gold - en corn, His
And frightened from our sprout - ing grain, our
We pluck a - way the frost - ed leaves, the

trod; Still let us for His gold - en corn, His gold - en corn, His
May, And frightened from our sprout - ing grain, our sprout - ing grain, our
come; We pluck a - way the frost - ed leaves, the frost - ed leaves, the

Still let us for His gold - en corn, His
And frightened from our sprout - ing grain, our
We pluck a - way the frost - ed leaves, the

cresc.

gold - en corn, gold - en corn, Send up our thanks to God.
sprout - ing grain, sprout - ing grain, The rob - ber crows a - way.
frost - ed leaves, frost - ed leaves, And bear our treas - ure home.

cresc.

Lordly Gallants.

George Withers.
" *Allegro.*

Calcott.

George Winthrop. *Allegro.* *Canon.*

Handwritten musical score for George Winthrop's Canon in D major, 4/4 time. The score is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the form is 'Canon.' The melody consists of eighth and quarter notes, with some rests. Handwritten numbers 5, 3, 2, 3, 4, and 3 are written above the notes, indicating fingerings. The piece ends with a double bar line and a final note.

1. Lord - ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for - tunes be, This or that man's fall I fear not,

The first staff of music is in treble clef, key of D major (indicated by two sharps), and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of a dotted quarter note D, followed by an eighth rest and a quarter note E. The next measure contains a quarter note F# and a quarter note G. The third measure has a quarter note A, a quarter note B, and a quarter rest. The fourth measure contains a quarter note C, a quarter note D, and a quarter note E. The fifth measure has a quarter note F#, a quarter note G, and a quarter note A. The sixth measure contains a quarter note B, a quarter note C, and a quarter note D. The seventh measure has a quarter note E, a quarter note F#, and a quarter note G. The eighth measure contains a quarter note A, a quarter note B, and a quarter note C. The ninth measure has a quarter note D, a quarter note E, and a quarter note F#. The tenth measure contains a quarter note G, a quarter note A, and a quarter note B. The eleventh measure has a quarter note C, a quarter note D, and a quarter note E. The twelfth measure contains a quarter note F#, a quarter note G, and a quarter note A. The thirteenth measure has a quarter note B, a quarter note C, and a quarter note D. The fourteenth measure contains a quarter note E, a quarter note F#, and a quarter note G. The fifteenth measure has a quarter note A, a quarter note B, and a quarter note C. The sixteenth measure contains a quarter note D, a quarter note E, and a quarter note F#. The piece ends with a double bar line.

1. Lord - ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for - tunes be, This or that man's fall I fear not,

[illegible]

1. Lord - ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for - tunes be, This or that man's fall I fear not,

In your great-ness what one bliss Have you gained that I en-joy not?
Him I love that lov-eth me, For the rest a pin I care not.

In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.

[illegible]

In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.

P
You have hon - or, you have wealth,
You are sad when oth - ers chafe,

p
You have hon - or, you have wealth,
You are sad when oth - ers chafe,

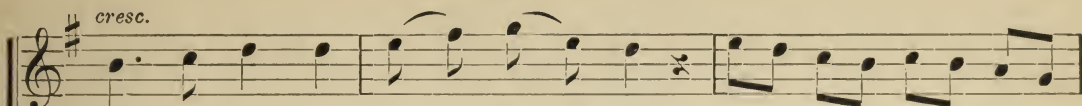
Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of two measures of whole rests, followed by a sequence of eighth and quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, 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E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134

p
I have peace, and I have health,
And grow mer - ry as they laugh,

Lordly Gallants.

27

cresc.



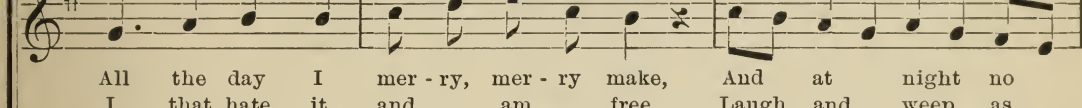
All the day I mer - ry, mer - ry make, And at night no
I that hate it and..... am..... free, Laugh and weep as

cresc.



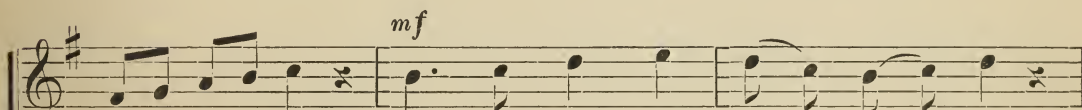
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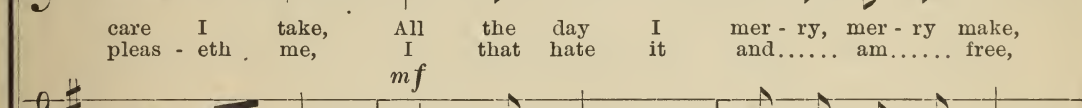
All the day I mer - ry, mer - ry make, And at night no
I that hate it and..... am..... free, Laugh and weep as

mf



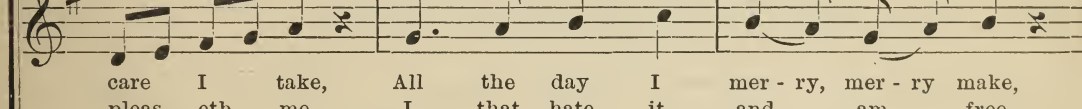
care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,

mf



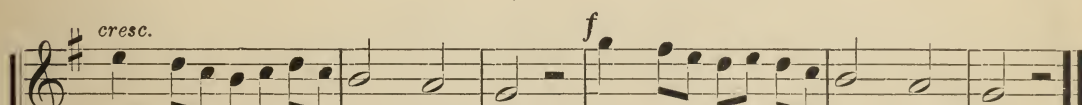
care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,

mf



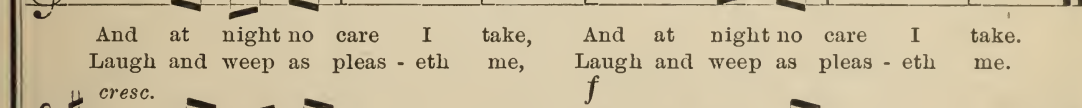
care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and..... am..... free,

cresc.



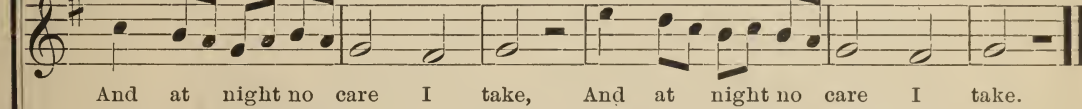
And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

cresc.



And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

cresc.



And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

Sleigh Riding.

Harriet E. G. Arey.

Allegro spiritoso.

W. W. Gilchrist.

mf

2 3 5 2 3 4 3

1. Mer - ri - ly ho! our light sleighs go,
2. Dark - ly and grim the for - ests frown With their

Allegro spiritoso. *mf*

Glid - ing like spir - its a - long the snow; Bra - cing and pure is the
snow - y boughs and shad - ows brown; The rab - bit steals from his

mf

clear cold air; Co - zy and warm are the robes we wear;
shel - tered den, But speeds, as we come, to his haunts a - gain;

mf

Sleigh Riding.

29

Mer - ri - ly out the sleigh bells chime; Our puls - es bound and our
And creep - ing back, as our sleigh bells trill, The sly fox lurks in the

The first system of the musical score for 'Sleigh Riding'. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The vocal line has lyrics: 'Mer - ri - ly out the sleigh bells chime; Our puls - es bound and our And creep - ing back, as our sleigh bells trill, The sly fox lurks in the'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

hearts keep time; The skies are fair, and the stars are bright; Ho!
dark - ness still. The shad - ows are past, and a - way we go

The second system of the musical score. The vocal line continues with lyrics: 'hearts keep time; The skies are fair, and the stars are bright; Ho! dark - ness still. The shad - ows are past, and a - way we go'. The piano accompaniment includes a 'cresc.' (crescendo) marking above the treble staff and below the bass staff. The piano part features a 'cresc.' marking below the bass staff.

Ho! Ho! Ho!
Con abbandono.

Ho! for the joys of the win - ter's night. Ho! Ho! for the joys
Oy - er the drifts of the crac - kles snow.

The third system of the musical score. It begins with a 'f' (forte) dynamic marking. The vocal line has lyrics: 'Ho! Ho! Ho! Ho! for the joys of the win - ter's night. Oy - er the drifts of the crac - kles snow. Ho! Ho! for the joys'. The piano accompaniment includes a 'Con abbandono.' (Concealment) marking above the treble staff and below the bass staff. The piano part features a 'f' (forte) dynamic marking below the bass staff. The system concludes with a 'Ped.' (Pedal) marking and a '*' symbol.

Sleigh Riding.

Ho! Ho! Ho!

of a winter's night, Ho! Ho! for the joys of a winter's night, For the

Ped. * *Ped.* *

This system contains the first four measures of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The piano part includes a pedal point in the left hand and a melodic line in the right hand. The lyrics are: "of a winter's night, Ho! Ho! for the joys of a winter's night, For the".

joys of a win - ter's night.....

Ped. *

This system contains the fifth and sixth measures of the song. The vocal melody continues with a long note for "night" followed by a dotted line. The piano accompaniment continues with a similar melodic pattern. The lyrics are: "joys of a win - ter's night.....".

2

Ped. *

This system contains the seventh and eighth measures of the song. The vocal melody is mostly silent, indicated by a large '2' above the staff. The piano accompaniment continues with a similar melodic pattern. The lyrics are: "2".

AWAY, AWAY, OUR MORNING, FRESHLY BREAKING. 31

Allegro.

AUBER.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The treble staff begins with a half rest, followed by a half note G4, a quarter note A4, a half note Bb4, and a quarter note A4. The bass staff begins with a half rest, followed by a half note G3, a quarter note A3, a half note Bb3, and a quarter note A3. The dynamic marking *mf* is placed above the first measure of the bass staff.

The second system continues the piece. The treble staff has a half note G4, a quarter note A4, a half note Bb4, and a quarter note A4. The bass staff has a half note G3, a quarter note A3, a half note Bb3, and a quarter note A3.

The third system continues the piece. The treble staff has a half note G4, a quarter note A4, a half note Bb4, and a quarter note A4. The bass staff has a half note G3, a quarter note A3, a half note Bb3, and a quarter note A3.

The fourth system continues the piece. The treble staff has a half note G4, a quarter note A4, a half note Bb4, and a quarter note A4. The bass staff has a half note G3, a quarter note A3, a half note Bb3, and a quarter note A3.

The fifth system concludes the piece. The treble staff has a half note G4, a quarter note A4, a half note Bb4, and a quarter note A4. The bass staff has a half note G3, a quarter note A3, a half note Bb3, and a quarter note A3. The system ends with a double bar line.

32 AWAY, AWAY, OUR MORNING, FRESHLY BREAKING.

5 1 3 5 6 5 6 5 3

f A-way, a - way! Our morning, freshly breaking, Shines o'er the

6

lea, our lin - g'ring steps to chide; And light with sport and

song our la - bor mak-ing, With joy we haste to roam the mountain

side. A - way, A - way,

ff

Sva

A - way, a - way! Our morning fresh-ly

mf

mf

Sva *loco*

breaking, A-way, a-way, a - way! our morning fresh-ly breaking, A -

34 AWAY, AWAY, OUR MORNING, FRESHLY BREAKING.

way, a-way, a - way, a - way, a-way, a - way, A - way, a -

way, a - way. A - way, a - way, our morning, fresh-ly

breaking, Shines o'er the deep, our lin - g'ring steps to chide; And

cresc. *f* *cresc.* *f*

light with sport and song our la - bor mak-ing, With joy we

This system contains the first two staves of the musical score. The vocal staves (treble and bass clef) begin with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "light with sport and song our la - bor mak-ing, With joy we". The piano accompaniment consists of a treble and bass staff with chords and moving lines.

haste to climb the mountain side. A - way,

This system contains the third and fourth staves. The vocal staves continue the melody with the lyrics: "haste to climb the mountain side. A - way,". The piano accompaniment features a treble staff with a wavy line labeled "8va" (octave) and a bass staff with chords. Dynamics include *ff* (fortissimo).

..... a - way, A - way, a -

This system contains the fifth and sixth staves. The vocal staves conclude the phrase with the lyrics: "..... a - way, A - way, a -". The piano accompaniment continues with a treble staff marked "8va" and a bass staff with chords. Dynamics include *ff* (fortissimo).

36 AWAY, AWAY, OUR MORNING, FRESHLY BREAKING.

mf

way! Our morning, freshly breaking, A - way, a-way, a - way! Our

mf

Sva ~~~, *loco*

mf

cresc. *f*

morning, freshly breaking, A - way, a-way, a - way, a - way, away, Shines

cresc. *f*

cresc. *f*

p *cresc.* *f*

o'er the lea, our ling'ring steps to chide, Shines o'er the lea, Shines o'er the lea, our lin -

p *cresc.* *f*

p *cresc.*

The musical score is arranged in four systems, each with a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (*p*, *cresc.*, *f*, *ff*, *mf*), articulation (accents), and performance directions (*8va*, *loco*). The lyrics are written below the vocal staves.

p *cresc.* *f*
 - g'ring steps to chide, Shines o'er the lea, Shines o'er the lea, our lin - g'ring steps to

p *cresc.* *f*
 chide, our lin - g'ring steps to chide, our lin - g'ring steps to chide, our ling'ring

cresc.
 steps to chide. A - way, a - way, a-way!

8va *loco*
mf

BLOOM ON, MY ROSES.

R. E. FRANCILLON.

F. H. COWEN.

Allegretto grazioso.

p *cresc.*

1. Bloom on, bloom on, my ros - es, More bright-ly than be - fore, For
2. I go, to flower in sun - shine More bright than summer weaves; To

p *cresc.*

cresc.

un - to you, my ros - es, Re - turn I nev - er more. I go, the rose to
drink of pur - er dew-drops Than glit - ter on your leaves, To float on gales more

cresc.

cresc.

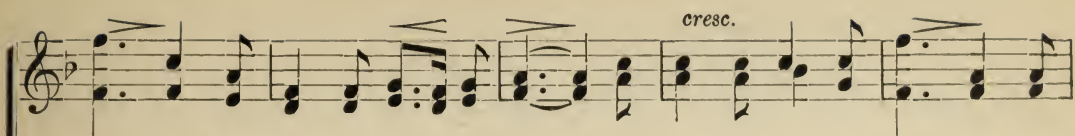
gath - er Whose fragrance fills the skies, That fades not e'en in win - ter, Nor
fra-grant Than e'en the ros - es move, To pluck the rose of heav - en That

cresc.

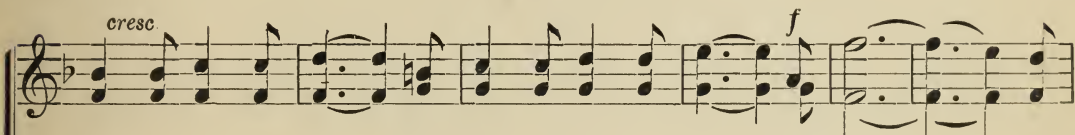
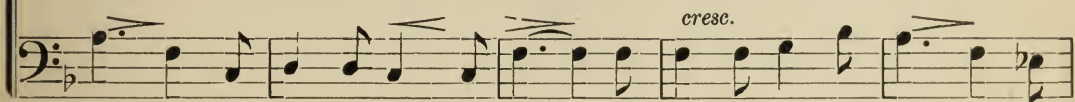
dim. *p* *dim* *p* *cresc.*

dies when summer dies, Nor dies when summer dies. Bloom on, bloom on, my
blooms on earth as love, That blooms on earth as love. Bloom on, bloom on, my

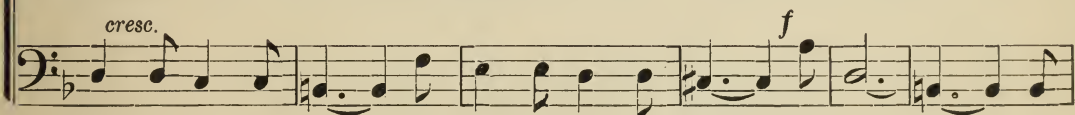
dim. *p* *dim.* *p* *cresc.*



ros - es, More brightly than be - fore, For un - to you, my ros - es, Re -
ros - es, More brightly than be - fore, Bloom on, bloom on, my ros - es, I



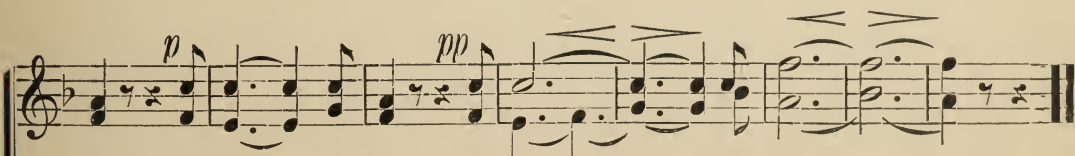
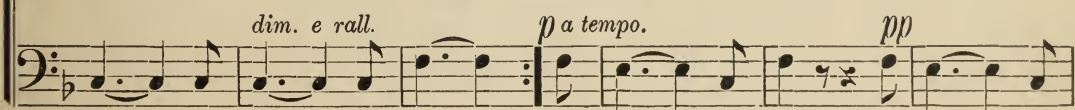
turn I nev - er - more, Re - turn I nev - er - more, Re - turn, Re -
need your bloom no more, I need your bloom no more, Your bloom, your



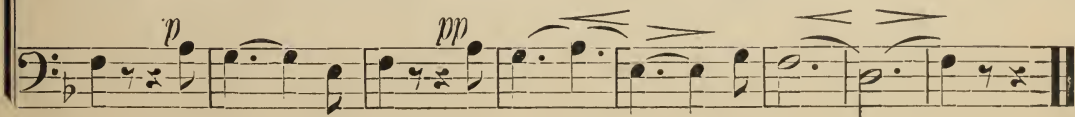
CHORUS.



turn I nev - er - more. Bloom on, bloom on, Bloom on, bloom
bloom, your bloom no more.



on, bloom on, bloom on, bloom on, bloom on,



Farewell to the Woods.

Oxenford.

Esser.

Andante.

Andante.

p 4 5 - 1 < 3 *mf* > *p* 4 > *pp* 4 *p* 4 < *mf* > 2

1. A - las! sweet woods, I quit ye now, a - las! a - las! What grief with - in my
2. A - las! those knolls and dells I love, a - las! a - las! All lost to me when
3. Al - tho' from ye my feet are far, a - las! a - las! Ye still shall be my

p < *mf* > *p* < > *pp* *p* < *mf* >

heart will grow, a - las! a - las! We part, and we may meet no more, I
 far I rove, a - las! a - las! The birds will still pour forth their lays, The
 bea - con star, a - las! a - las! Of song - ster, flow'r, and tree, my heart Shall

cresc.

leave ye for a dis-tant shore, Fare-well, fare - well, Sweet woods, I quit ye
 flow'rs still line the ver-dant ways, Fare-well, fare - well, Ye knolls and dells I
 dream for aye, tho' forced to part; Fare-well, fare - well, O song-ster, flow'r, and

cresc.

now, Fare-well, fare - well, What pain and grief will grow! Fare-well, fare-well.
 love, Fare-well, fare - well, From ye a - far I rove. Fare-well, fare-well.
 tree, Fare-well, fare - well, I aye shall think of thee. Fare-well, fare-well.

The Old Year.

41

From the German.
Modérato.

J. A. P. Schultz.

mf

1. The Old Year's knell is ring - ing With sad and sol - emn tone, Then,
2. Oh! let not threat of sor - row O'er-cloud a bright to - day, With

mf

cresc.

broth - ers, be our sing - ing A dirge for him that's gone. An - oth - er ghost is
God we'll leave the mor - row, And trust in Him al - way. While heart-felt songs up -

cresc.

p

p

ban - ished To join the dim years van - ished: Of joy and pain it
swell - ing Of mirth and peace are tell - ing; Oh! let us wish the

brought its dole, *p* And leaves us near - er to our goal, *mf* Of
com - ing year To joy and peace may bring us near, *mf* Oh!

p

joy and pain it brought its dole, And leaves us near - er to our goal.
let us wish the com - ing year To joy and peace may bring us near.

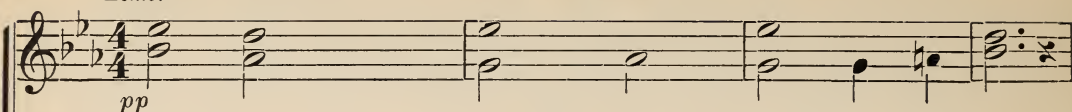
f

pp

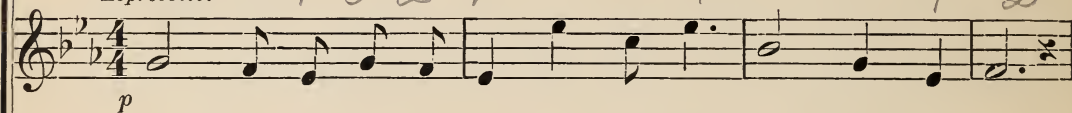
f

pp

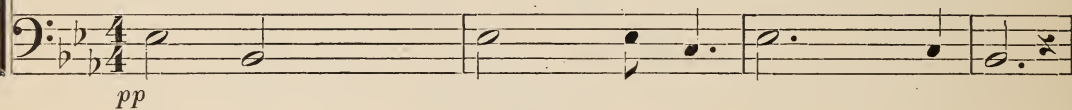
'Way Down Upon de Swanee Ribber.

Lento.

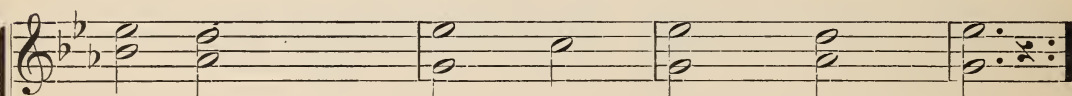
Hm.....

Espressivo.

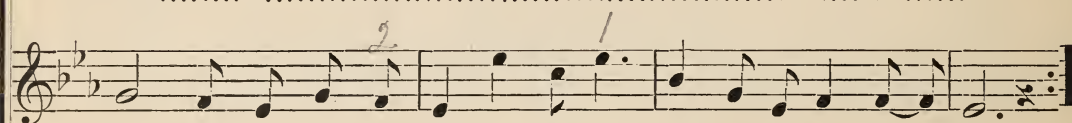
1. { 'Way down up - on de Swa - nee rib - ber, Far, far a - way,
All up and down the whole cre - a - tion Sad - ly I roam,
2. { All round de lit - tle farm I wan - dered When I was young,
When I was play - ing with my brud - der Hap - py was I;
3. { One fit - tle hut a - mong the bush - es, One dat I love,
When shall I hear de bees a - hum - ming All round de comb?



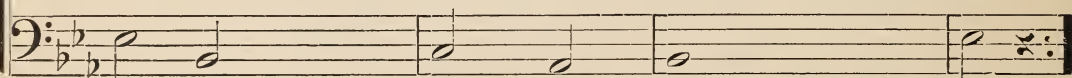
Hm.....



Hm.....

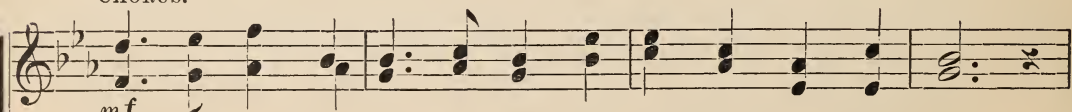


Dere's wha' my heart is turn - ing eb - ber, Dere's wha' de old folks stay. }
Still long - ing for de old plan - ta - tion And for de old folks at home. }
Den ma - ny hap - py days I squan - dered, Ma - ny de songs I sung; }
Oh! take me to my kind old mud - der, Dere let me live and die. }
Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove. }
When shall I hear de ban - jo tum - ming Down in my dear old home? }

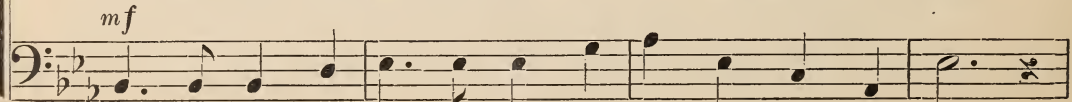


Hm.....

CHORUS.



All de world am sad and drear - y Eb - 'ry - where I roam;



pp Hm.

Oh! darkies, how my heart grows wea-ry Far from the old folks at home!

pp Hm.

The Child and the Year.

Celia Thaxter.

By arrangement with Houghton, Mifflin & Co.

English.

Andante.

p

1. Said the child to the youth - ful year: "What hast thou in store for
 2. "My sea - sons four shall bring Their treas - ures: the win - ter's
 3. All these and more shall be thine, Dear child— but the last and
 4. Would'st know this last, best gift? 'Tis a con - science clear and

cresc.

me, O giv - er of beau - ti - ful gifts, what cheer, What
 snows, The au - tumn's store, and the flow'rs of spring, And the
 best Thy - self must earn by a strife di - vine, If thou
 bright, A peace of mind which the soul can lift To an

cresc.

cresc.

joy dost thou bring with thee, What joy dost thou bring with thee?"
 sum - mer's per - fect rose, And the sum - mer's per - fect rose.
 would'st be tru - ly blest, If thou would'st be tru - ly blest.
 in - fl - nite de - light, To an in - fl - nite de - light."

cresc. *dim.*

The Three Kings of Orient.

Traditional. 1

Andante. 5 4 3 SOLO. 1 2 3

1. We three kings of O - ri - ent are; Bear - ing gifts, we
2. Born a king on Bethlehem's plain, Gold I bring to
3. Frank - incense to of - fer have I, Incense owns a
4. Myrrh is mine, its bit - ter perfume Breathes a life of
5. Glo - rious now be - hold Him a - rise, King and God and

Andante.
1ST AND 2ND SOPRANO.

ALTO. Hm.....

traverse a - far, Field and fountain, moor and mountain, Following yonder star.
crown Him a - gain, King for - ev - er, ceas - ing nev - er, O - ver us all to reign.
De - i - ty nigh. Pray'r and praising, all men rais - ing, Worship Him, God most high.
gath - er - ing gloom; Sor - row, sighing, bleed - ing, dy - ing, Seal'd in the stone - cold tomb.
sac - ri - fice, Al - le - lu - ia, Al - le - lu - ia; Earth to the heav'n's replies.

Hm.....

CHORUS.

mf O Star of won - der, star of night, Star with roy - al beau - ty bright,

mf

cresc. *dim. e rall.*

West - ward lead - ing, still pro - ceed - ing, Guide us to Thy per - fect light.

cresc. *dim. e rall.*

Christmas Bells.

45

From S. S. Hymnal by kind permission of
Rev. C. L. Hutchins.

Old Caro.

Andante.

1. Ring the bells, the Christmas bells; Chime out the wondrous sto - ry; First in song on
2. Wise men hastened from the East, To bring their rich - est treasures; Gold, and myrrh, and

an - gel tongues It came from realms of glo - ry; Peace on earth, good will to men, An -
frank - in - cense, And jew - els with - out meas - ure; Him they sought, although a King, They

gel - ic voi - ces ring - ing—Christ the Lord to earth has come, His glorious message
found in birth place low - ly, There with - in a man - ger lay The babe so pure and

bring - ing. } Ring the mer - ry Christ - mas bells, chime out the wondrous sto - ry;
ho - ly. }

Glo - ry be to God on high, For ev - er - more be glo - ry.

Christmas Day.

(FOR SOPRANO VOICES.)

Susan Coolidge.

Josef Rheinberger.

By permission of "The Independent" and the Author.

Maestoso. 3 5 1 7 6 5 4

mf

1. The Christ-mas chimes are peal - ing high Be - neath the sol - emn
 2. In low - ly hut and pal - ace hall, Peas - ant and king keep

Maestoso.

mf

Christ - mas sky, And blow - ing winds their notes pro-long, Like ech - oes from an
 fes - ti - val, And child - hood wears a fair - er guise, And ten - d'r'er shine all

p

an - gel's song; Good - will and peace, peace and good-will, Ring
 moth - er - eyes; The a - ged man for - gets his years, The

p

mf

out the car - ols glad and gay, Tell - ing the heav'n - ly
 mirth - ful heart is doub - ly gay, The sad are cheat - ed

f

mes - sage still, That Christ the Child was born to -
 of their tears, For Christ the Lord was born to -

day.
 day

p

Bugle Song.

Tennyson.

Allegretto.

W. W. Gilchrist.

Allegretto.

The musical score is written for a piano. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in 3/4 time and D major. The tempo is marked 'Allegretto.' and the dynamics are 'p' (piano). The melody is primarily in the treble staff, with some accompaniment in the bass staff. There are three measures of music shown, with the third measure ending with a repeat sign. The lyrics are written below the treble staff, aligned with the notes.

1. The splen-dor falls on cas - tle walls And snow - y sum-mits, old in
2. Oh! hark, Oh! hear, how thin and clear, And thin-ner, clear - er, far - ther
3. O love, they die in yon rich sky, They faint on hill or field or

sto - ry; The long light shakes a - cross the lakes, And the wild
go - ing, Oh! sweet and far, from cliff and scar, The horns of
riv - er; Our ech - oes roll from soul to soul, And grow for

cat - a - ract leaps in glo - ry. Blow, bu - gle, blow,
 Elf - land faint - ly blow-ing! Blow, let us hear
 ev - er and for - ev - er. Blow, bu - gle, blow,

Blow,..... bu - gle, blow..
 Blow,..... let us hear..
 Blow,..... bu - gle, blow..

Blow, bu - gle, blow,..... set the wild ech - oes
 Blow, let us hear,..... the pur - ple glens re -
 Blow, bu - gle, blow,..... set the wild ech - oes

bu - gle, blow,
let us hear
bu - gle, blow,

Bugle Song.

49

1-3. Blow, bu - gle, blow,

fly - ing, set the wild ech - oes fly - ing, Blow,
 ply - ing; the pur - ple glens re - ply - ing, Blow,
 fly - ing; set the wild ech - oes fly - ing, Blow,

Blow, bu - gle, blow,

Blow! *pp* an - swer, ech - oes, dy - ing, dy - ing,
pp dy - ing,

dy - ing, an - swer, ech - oes, dy - ing.
 dy - ing, dy - ing, dy - ing, dy - ing.

A Thanksgiving.

John Henry Newman.
Andante.

Barnby, arr.

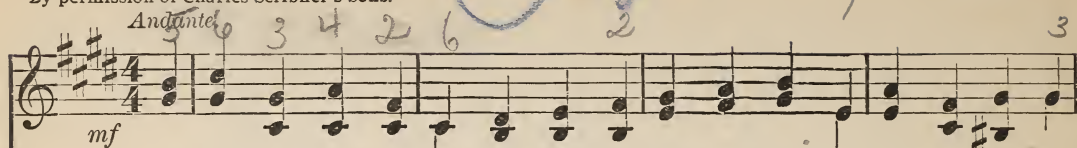
mf
 1. Lord, in this dust Thy sover-eign voice First quickened love di - vine,
 2. I praise Thee while Thy pro - vi - dence In child-hood frail I trace;
 3. Bless - ings of friends, which to my door Un - asked, un-hoped have come;
 4. De - ny me wealth; far, far re - move The lure of pow'r or name;

mf
 I am all Thine, Thy care and choice; My ver - y praise is Thine.
 For bless-ings giv'n ere dawn-ing sense Could seek or scan Thy grace.
 And, choi - cer still, a count - less store Of ea - ger smiles at home.
 Hope thrives in straits; in weak - ness, love; And faith, in this world's shame.

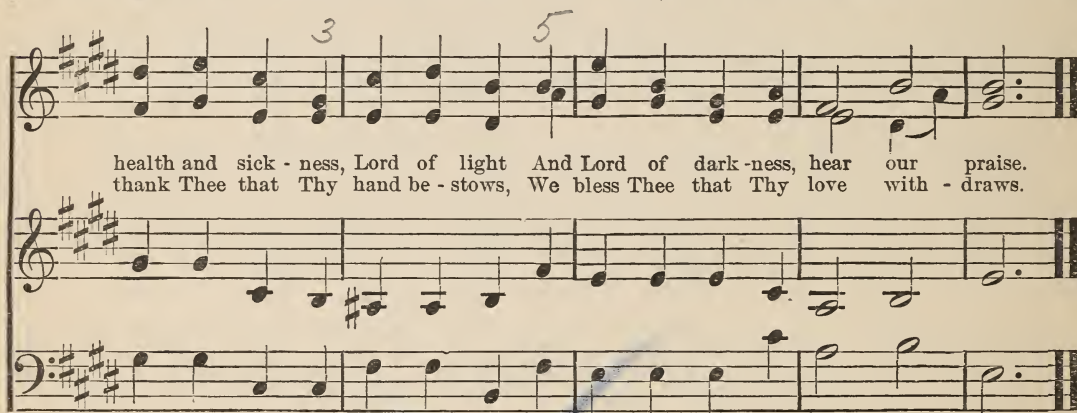
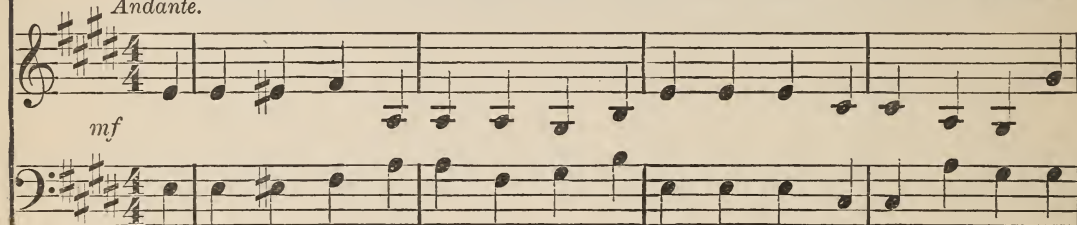
A Thanksgiving Ode.

J. G. Holland.
By permission of Charles Scribner's Sons.

English.



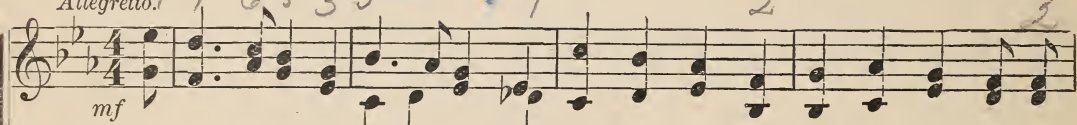
1. For sum-mer's bloom and autumn's blight, For bend - ing wheat and blast - ed maize, For
2. We trace to Thee our joys and woes, To Thee, of caus - es still the cause; We



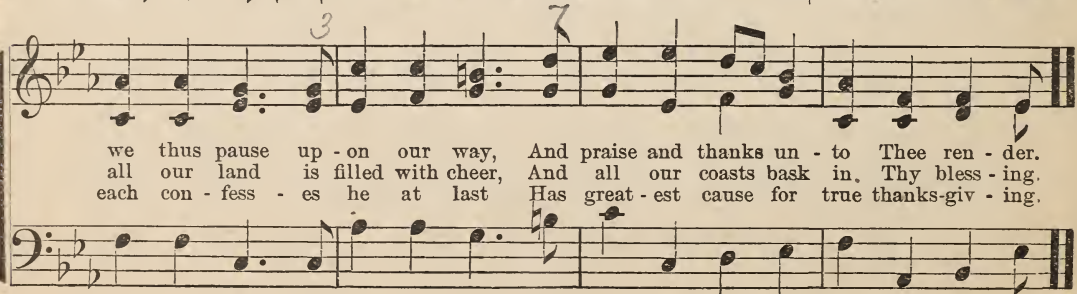
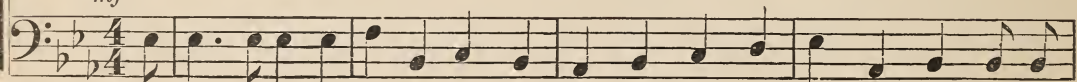
Thanksgiving Day.

C. H. Crandall.
By permission.
Allegretto.

Canon Ainslee.



1. Not once a year, but ev - 'ry day, With hearts by grat - i - tude grown ten - der, Would
2. When comes the har-vest of the year We come, with hearts o'er - full, con - fess - ing How
3. Then let us all sur-vey our past And note Thy guid - ance to our liv - ing, Till



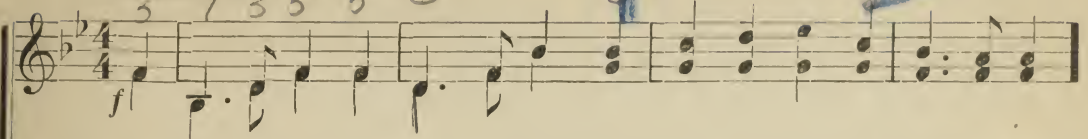
The Watch on the Rhine.

51

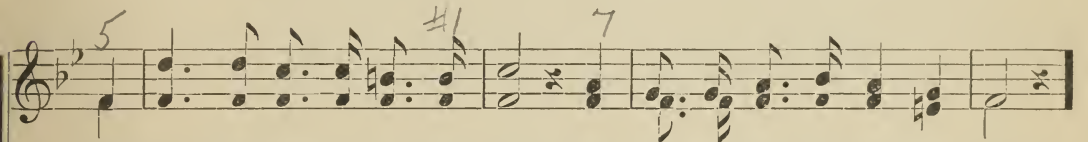
Max Schneckenberger.

Wilhelm.

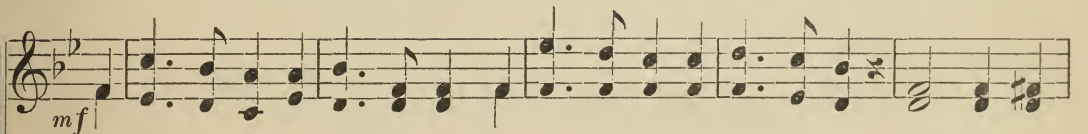
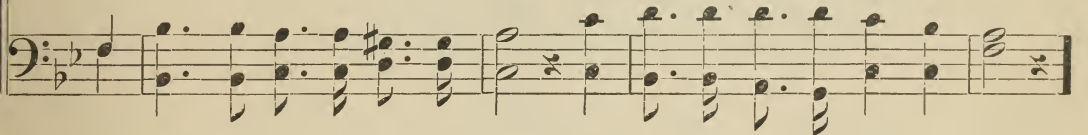
Allegro maestoso.



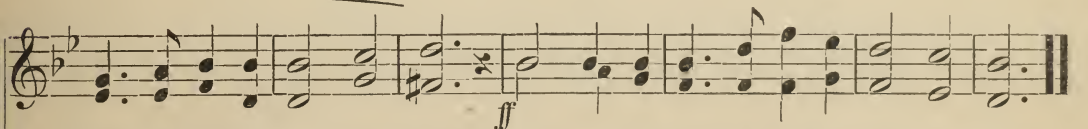
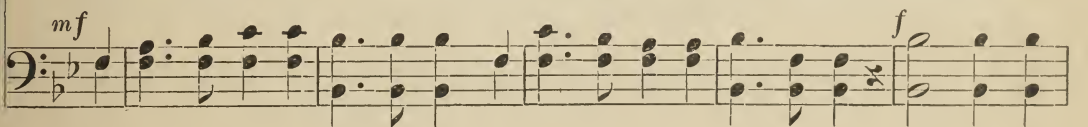
1. A peal like thun-der calls the brave, With clash of sword and sound of wave,
2. A hundred thousand hearts beat high, The an-swer flames from ev-'ry eye;
3. So long as blood shall warm our veins, While for the sword one hand remains,
4. The oath resounds, the wave rolls by, The ban-ners wave, advanced on high;



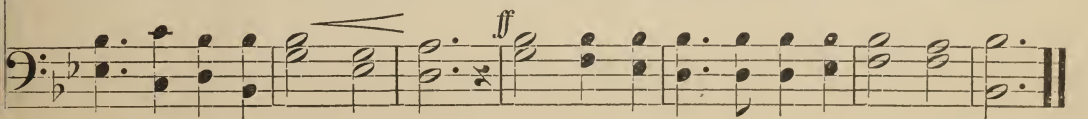
The Rhine, the Rhine, the German Rhine! Who now will guard the riv-er's line?
 The Ger-man youth de-vot-ed stand To shield the ho-ly bor-der-land.
 One arm to bear a gun, no more Shall foot of foe-man tread thy shore!
 The Rhine, the Rhine, the German Rhine! We all will guard the riv-er's line!



Dear Fatherland, no fear be thine, Dear Fatherland, no fear be thine, Firm stands the



guard a-long, a-long the Rhine, Firm stands the guard along the German Rhine.



Sir Hugh de Bray.

H. Oxenford.

Andante.

B. Klein.

1. A va - lor-ous knight of the good old-en times, Whose cour-age all Bri - tons in -
 2. He sail'd with his king to the far Ho - ly Land Where in - fi-dels scoff'd at strange
 3. The bat - tle was won, and the vic - tors took rest, When, wound-ed to death, and near

her - it; His deeds are well known, e'en in far distant climes, And naught can be breath'd in de-
 le-gions; Full stalwart and brave was the wes - ter - ly band That sail'd to the Sar - a - cen
 dy - ing, A foe-man drew ar - row, and smote in the breast Sir Hugh who in slum - ber was

mer - it. He sought for his mas - ter a death on the field, And cried to the Paynim, "Ye
 re-gions. Yet, none were so skill - ful with axe or with spear As one whose pure boast was de-
 ly - ing. He sprang from the earth with a heartrending cry, "I fear not," he said, "tho' I

die or ye yield! I fight for the faith of my fa - thers!" And none knew so
 void of all fear: He fought for the faith of his fa - thers. The fore - most and
 know I must die, I fought for the faith of my fa - thers!" He sank to the

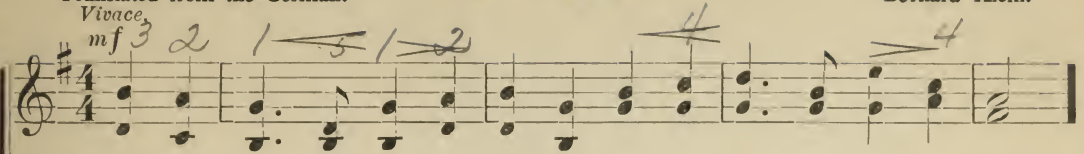
well dar-ing skill to dis-play As he who was known as Sir Hugh de Bray.
 strong-est in joust or in fray Was he who was known as Sir Hugh de Bray.
 ground, and his soul pass'd a - way, So died, full of glo - ry, Sir Hugh de Bray.

Our Country.

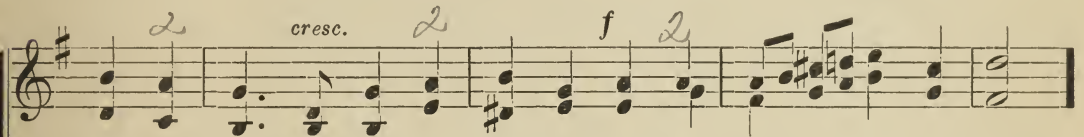
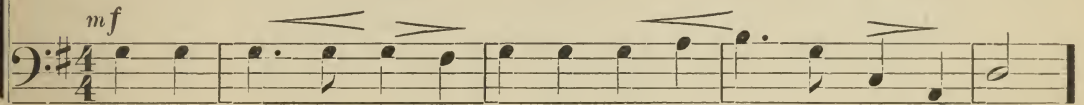
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Translated from the German.

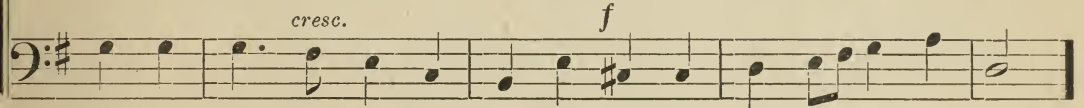
Bernard Klein.



1. Murm'ring sweet - ly flow the riv - ers In the green vale at our feet,
2. On the heights and moun-tain gor-ges Kiss - es Spring all life a - wake;
3. Com-rades, let fair Spring, re - turn - ing To our hearts, with us a - bide,



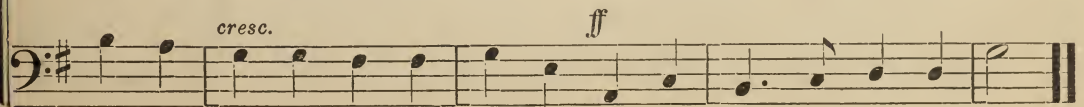
And the flow'rs no man can num-ber, Ev - er fresh the wa - ters greet.
Fall - ing av - a - lan - ches thun-der, And the i - cy mountains break,
Ev - 'ry - thing that bless - es mor - tals, Bless us still, and be our guide.



Here are sound-ing songs of glad-ness, And the heart is joy - ous here;
Now the no - blest tho'ts re - turn - ing, Felt be - fore our soul to cheer,
Love and faith, let both re - main-ing Fas - ter bind our hearts to thee,



May thy love be ev - er with me, True to thee, my coun - try dear.
Full - er swell our hearts and voi - ces All for thee, our coun - try dear.
Let our cour-age have the pow - er To main - tain our coun - try free.



An Appeal to Patriots.

Mebold.

Maestoso.

Mozart.

1. Ap - proach, ap - proach, ye friend - ly host of Bards, Ap - proach and
 2. It shall be so, thou much-lov'd fa - ther - land, We will re -

Maestoso.

bring a suit - a - ble o - va - tion; Give to he - ro - ic deeds their due re -
 new the acts of an - cient sto - ry, To guard thy hon - or, we now pledge our

ward, And chant the prais - es of our no - ble na - tion. *mf* Ye glo - rious
 hand, To fight a - gain for lib - er - ty and glo - ry. Wave, brethren, *mf*

forms, who have for a - ges lain Al-most for - got - ten in your low - ly
wave, our country's ban-ner wave, And raise your song tri-umph-ant-ly re-

dwell - ing: *f* Your swords so bright, your hearts with mar - tial ar - dor
sound - ing *f* Through ev - 'ry grove and vale, from rocks and hills re -

swell - ing, In - spire, as spir - its, their ex - alt - ed strain.
bound - ing, Our na - tive land may God pro - tect and save.

Vesper Hymn.

Moore. *Andante.*

Russian Folksong.

1. Hark! the ves - per hymn is steal - ing, O'er the wa - ters soft and clear;
 2. Now, like moon-light waves re - treat - ing, To the shore it dies a - long;

Near - er yet and near - er peal - ing, Now it bursts up - on the ear.
 Now, like an - gry sur - ges meet - ing, Breaks the min-gled tide of song.

f Ju - bi - la - te. *cresc.* A - men, A - men.

ff Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

Hush! a - gain like low winds sigh - ing, Fade the notes in dis - tant air,

p Ju - bi - la - te, A - men, A - men.

Faint and slow the voi - ces dy - ing, All is lost in si - lent pray'r.

pp Ju - bi - la - te, *dim.* A - men, A - men.

When Night Comes.

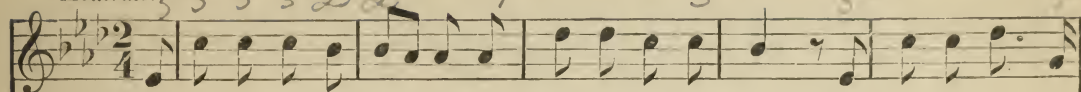
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A. J. Foxwell.

(FOR SOPRANO VOICES.)

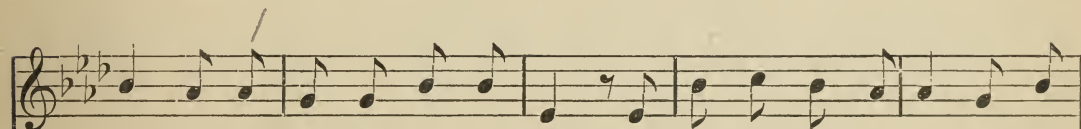
Louise Reichardt.

Moderato.

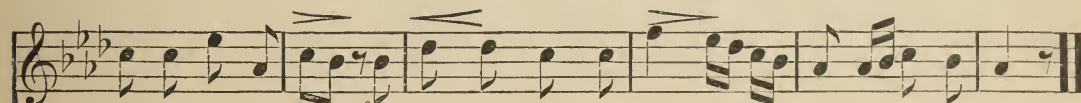
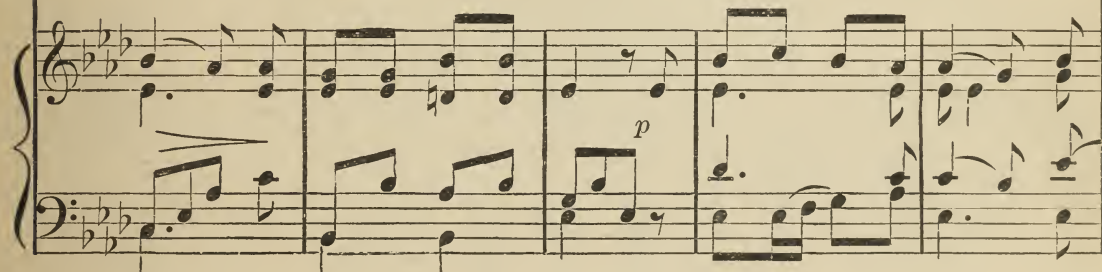


1. When night has closed a - round us, When earth and na - ture sleep, The stars in shin - ing
2. We think up - on the glo - ry By yon - der sky con - cealed, And dream of com - ing

Moderato.



or - der Their si - lent vig - il keep. And while we gaze in won - der, We
splen - dor When all shall be re - vealed. Our faith that God will has - ten That



feel that heav'n is near, And thro' the shroud - ing dark - ness His sig - nal lights ap - pear.
long ex - pect ed hour, Re - vives as there we wit - ness The ti - dings of His pow'r.



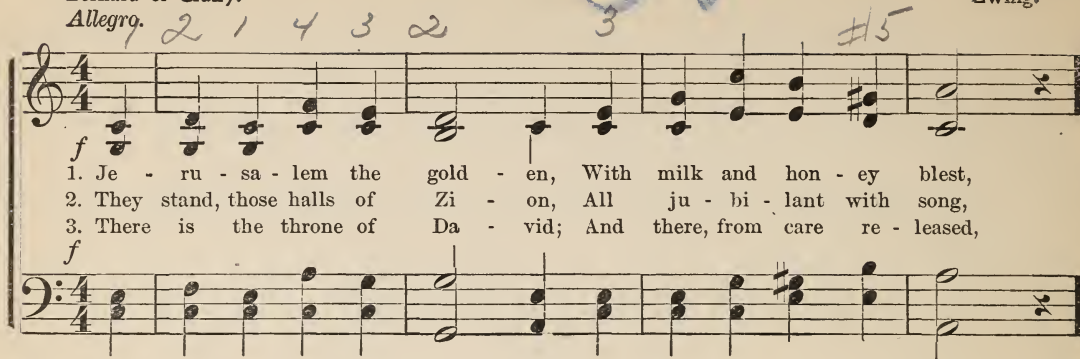
Jerusalem the Golden.

Bernard of Cluny.

Allegro.

Ewing.

Handwritten markings: 2 1 4 3 2, 3, #15

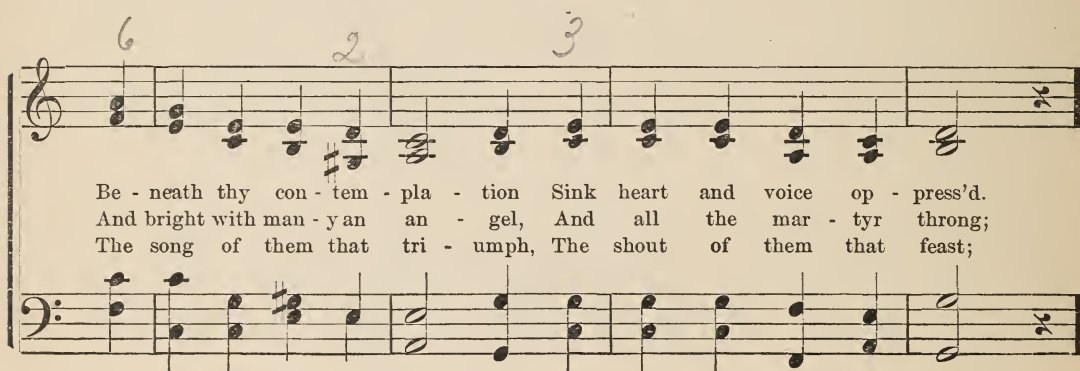


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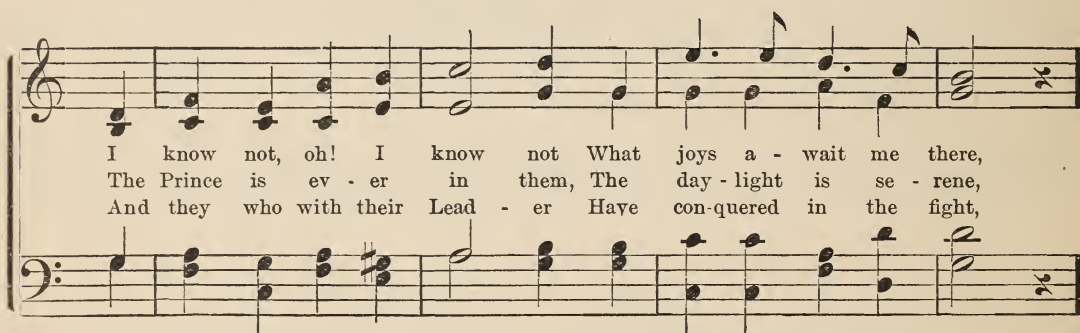
1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest,
 2. They stand, those halls of Zi - on, All ju - bi - lant with song,
 3. There is the throne of Da - vid; And there, from care re - leased,

f

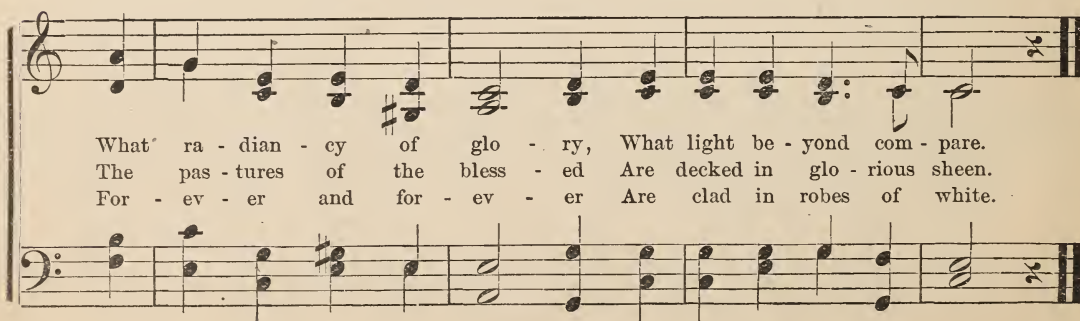
Handwritten markings: 6, 2, 3



Be - neath thy con - tem - pla - tion Sink heart and voice op - press'd.
 And bright with man - y an an - gel, And all the mar - tyr throng;
 The song of them that tri - umph, The shout of them that feast;



I know not, oh! I know not What joys a - wait me there,
 The Prince is ev - er in them, The day - light is se - rene,
 And they who with their Lead - er Have con - quered in the fight,



What ra - dian - cy of glo - ry, What light be - yond com - pare.
 The pas - tures of the bless - ed Are decked in glo - rious sheen.
 For - ev - er and for - ev - er Are clad in robes of white.

Through All the Dangers of the Night.

59

Kelly.

Andante,

Dr. Wainwright

3 5 1 5 4 2 6 5 6

mf

1. Thro' all the dangers of the night Pre-serv'd, O Lord, by Thee,
 2. Oh! may the beams of truth di-vine With clear, con-vin-cing light
 3. Pre-serve us, Lord, through-out the day, And guide us by Thine arm;
 4. Let all our words and all our ways De-clare that we are Thine,"

mf

A - gain we hail the cheer - ful light, A - gain we bow the knee.
 In all our un - der - stand - ings shine And chase our men - tal night.
 For they are safe, and on - ly they, Whom Thou pre-serv'st from harm.
 That so the light of truth and grace Be - fore the world may shine.

O Lord, Another Day is Flown.

Henry Kirke White.

Moderato.

Isaac Smith.

1 5 1 1-7 6 3 3 5 #4

mf

1. O Lord, an - oth - er day is flown, And we, a lone - ly band,
 2. Oh! let Thy grace per - form its part, And let con - ten - tion cease,
 3. And Thou wilt turn our wan - d'ring feet, And Thou wilt bless our way

mf

Are met once more be - fore Thy throne, To bless Thy fos - t'ring hand.
 And shed a - broad in ev - 'ry heart Thine ev - er - last - ing peace.
 Till worlds shall fade, and faith shall greet The dawn of last - ing day.

Awake, My Soul, and With the Sun.

Bishop Ken.

Andante

Barthelemon.

mf

1. A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run;
 2. Re - deem thy mis - spent moments past, And live this day as if thy last;
 3. Let all thy con - verse be sin - cere, Thy conscience as the noon - day clear;
 4. Wake, and lift up thy - self, my heart, And with the an - gels bear thy part,

mf

Shake off dull sloth, and ear - ly rise, To pay thy morn - ing sac - ri - fice.
 Thy tal - ents to im - prove take care; For the great day thy - self pre - pare.
 For God's all - see - ing eye sur - veys Thy se - cret tho'ts, thy works, and ways.
 Who all nightlong un - wea - ried sing High glo - ry toth' e - ter - nal King.

O Lord, Our God, Thy Light and Truth.

Montgomery.

Moderato

Jeremiah Clark.

mf

1. O Lord, our God, Thy light and truth To us, Thy chil - dren, send,
 2. By na - ture sin - ful, weak, and blind, The down - ward path we trod;
 3. But friends and guar - dians now thro' grace Our heed - less steps re - strain;
 4. Hence, to the hills we lift our eyes, From which sal - va - tion springs;

mf

That we may serve Thee in our youth, And love Thee to the end.
 Our wan - d'ring heart and way - ward mind Were en - e - mies to God.
 They teach us, Lord, to seek Thy face, Which none shall seek in vain.
 O Sun of right - eous - ness, a - rise, With heal - ing in Thy wings.

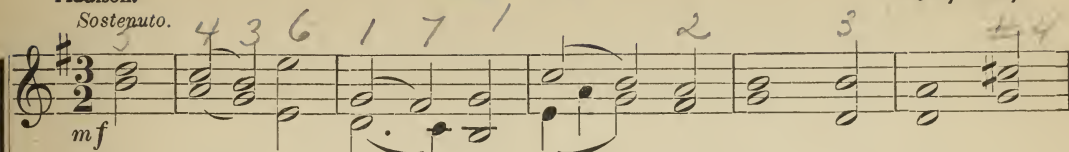
The Lord My Pasture Shall Prepare.

61

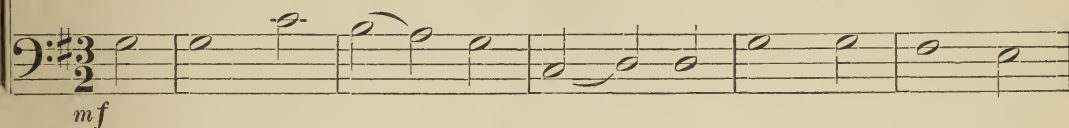
Addison.

Sostenuto.

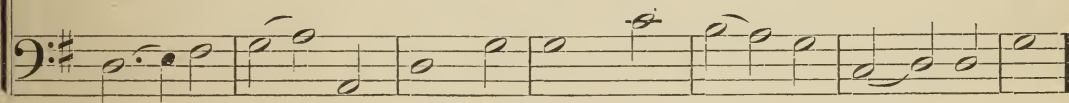
Henry Carey.



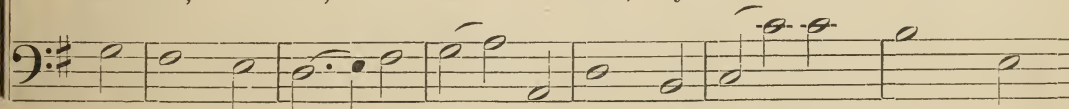
1. The Lord my pas - ture shall pre - pare, And feed me
 2. Though in a bare and rug - ged way, Through de - vious,
 3. Though in the paths of death I tread, With gloom - y



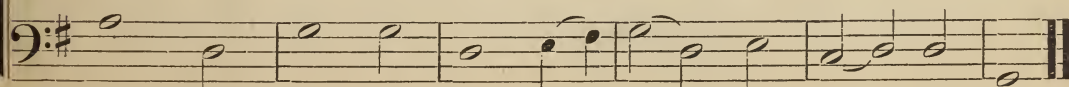
with a shep - herd's care; His pres - ence shall my wants sup - ply,
 lone - ly paths I stray, Thy boun - ty shall my pains be - guile;
 hor - rors o - ver - spread, My stead - fast heart shall fear no ill,



And guard me with a watch - ful eye; My noon - day walks He
 The bar - ren wil - der - ness shall smile, With sud - den greens and
 For Thou, O Lord, art with me still; Thy rod and staff shall



shall at - tend, And all my mid - night hours de - fend.
 herb - age crowned; And streams shall mur - mur all a - round.
 give me aid, And guide me through the dread - ful shade.



F. W. Faber.

Barnby.

Allegretto

mf

4 3 3 3 5 3 4

1. O Par - a - dise, O Par - a - dise, Who doth not crave for rest?
 2. O Par - a - dise, O Par - a - dise, The world is grow - ing old;
 3. O Par - a - dise, O Par - a - dise, We want to sin no more,

mf

3 3 5

cresc.

Who would not seek the hap - py land Where they that love are blest?
 Who would not be at rest and free Where love is nev - er cold;
 We want to be as pure on earth As on thy spot - less shore.

cresc.

CHO.—Where loy - al hearts and true

f

Where loy - - al hearts and true Stand ev - er in the light,

f

For last verse.

All rap - ture through and through In God's most ho - ly sight. A - MEN.

Tennyson.

A. Ellmenreich.

1. And yet we trust that some-how good Will be the fi-nal
 2. And all is well, though faith and form Be sun-dered in the

goal of ill; To pangs of na-ture, sins of will, De-
 night of fear; Well roars the storm to those who hear Thy

fects of doubt and taints of blood. We hear at times a sen-ti-nel, Who
 deep-er voice a-cross the storm. Our lit-tle sys-tems have their day, They

moves a-bout from place to place, And whis-pers to the
 have their day and cease to be; They are but bro-ken

worlds of space In deep-est night, that all is well.
 lights of thee, And thou, O Lord, art more than they.

deep-est night,
 thou, O Lord,

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